

MERCURY • BROOK BENTON • THERE GOES THAT SONG AGAIN

# MERCURY STEREO

SR 69673

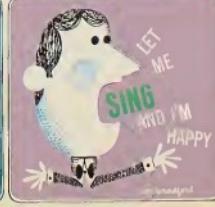


# BROOK BENTON

QUINCY JONES AND HIS ORCHESTRA



THERE GOES THAT SONG AGAIN - WHEN I GROW TOO OLD TO DREAM - ALL OF ME - I LOVE PARIS - I DIDN'T KNOW WHAT TIME IT WAS - TROUBLE IN MIND - BLUES IN THE NIGHT - I DON'T KNOW WHY (I JUST OO) BREEZIN' ALONG WITH THE BREEZE - AFTER YOU'VE GONE - I'LL GET BY - LET ME SING AND I'M HAPPY



**SR 60673**

ALSO AVAILABLE FOR 10IN. 12IN. 33 1/3 RPM

This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.



# BROOK BENTON

*there goes that song again*

A combination of a gifted singer, a talented arranger, and a dozen fine songs, should add up to an outstanding record album. When the singer is Brook Benton, the arranger is Quincy Jones, and the songs are all great standards—as is the case here—the album adds up to a rare and truly satisfying listening experience.

Brook Benton's way with a ballad or a rhythm tune has been displayed on a few of his recordings, including such songs as "Endlessly," "It's Only A Matter Of Time," and "A Walk On The Wild Side." His ability to seek after a rhythmic tone, and his emotional expressiveness with a lyric, is amplified by his hits "Shadrack," and "The Bell Will Sing."

On this album Benton reveals another aspect of his multi-faceted vocal style, a creativeness that enables him to infuse familiar standards with excitement and freshness that makes them sound new all over again. And he accomplishes this with a vibrant, individual approach that will win him new followers in both the pop and jazz fields. This is a swinging Brook Benton!

He is complemented here by the provocative arrangements of Quincy Jones, a familiar name in jazz circles, who leads his own band on many Mercury recording dates. Jones has become one of the most imaginative arrangers for pop singers on today's musical scene. Over the past few years his work has supported many top singing stars, and in these arrangements for Benton he has managed to display his extraordinary musical gift without ever overwhelming the singer. Jones' arrangements are precise, letting Benton's vocals and add tasteful musical backings to the singer's heartfelt performances.

Benton's approach to the standards in this album indicates his versatility as a singer. "All Of Me" receives a buoyant, driving performance from Benton that builds in excitement with each chorus, sparked by a lifting arrangement from the Jones crew. "When I Grow Too Old To Dream" is charged with an electric quality through Benton's spirited vocal and Jones' unique arrangement.

There's a light, bright touch to "Breezin' Along With The Breeze," and a tender Benton vocal on the lovely "I Love Paris." Cole Porter's tune from the Broadway musical "Can Can." The Benton style is most appealing on the moody "Blues In The Night" and the poignant "Let Me Sing And I'll Be Happy." These, and all of the other standards in this album, including "I'll Get By," "After You've Gone," "There Goes That Song Again," "I Didn't Know What Time It Was," "I Don't Know Why I Love You Like I Do," and "Tramps In Love," are all stamped with Benton's individual approach, revealing rich depth of the Jones orchestra.

At the end of "All Of Me" Benton shouts out to Jones: "Quincy, let's do it—again!" and they do. This completely unrehearsed remark is an indication of how much Benton enjoyed singing these songs, and how much Jones and the musicians enjoyed playing them. The same happy spirit permeates all of the tunes on the album.

## Hi-Fi-Information

This record was made binaurally and stereophonically at Polar Recording Studio, New York City, with George Price at the engineering controls. Instruments and voices were: Voice—Telephones; Trumpet—Telephones; Drums—B.K.E.; Guitars—BX 44; Percussion—BX 44; Reeds—Telephones; Trombones—BX 44; Piano—Telephones; Celeste—Telephones; Bass—BX 4. The records were treated on Angled Edge recorders at a speed of 16 inches per second.

*Shelly Manne*  
Shelly Manne  
Mercury Recording Director

## WHEN I GROW TOO OLD TO DREAM

(Stephen Sondheim & Oscar Hammerstein, Mel, Robbins Music Corporation, (ASCAP))

## THERE GOES THAT SONG AGAIN From the motion picture "Carolina Blues"

(Stevie Cole & Duke Spear, Blasberg Music Co., Inc., (ASCAP))

## ALL OF ME

(George Stoenes & Gerald Marks, Bosworth Co., (ASCAP) & Martine Music, Inc., (ASCAP))

## I LOVE PARIS From "Can-Can"

(Cole Porter, Berlin Music Corp., (ASCAP))

## I DIDN'T KNOW WHAT TIME IT WAS From "Too Many Girls"

(Sammy Cahn, distributed by Chappell & Co., Inc., (ASCAP))

## TRouble IN MIND

(Lester M. Jones, Lester Music Corporation, (ASCAP))

## BLUES IN THE NIGHT

(Moses A. Arbeit, Remick Music Corp., (ASCAP))

## I DON'T KNOW WHY (I Just Do)

(Roy Town & Fred E. Albee, Crosscut Music, Inc., (ASCAP)) & Fred Albee Music Corporations, (ASCAP))

## BRUEZIN' ALONG WITH THE BREEZE

(Gilberte, Stevens & Whitehead, Remick Music Corp., (ASCAP))

## AFTER YOU'VE GONE

(Henry Casner & Terence Logan, Mayfield Music Corporation, (ASCAP))

## I'LL GET BY (As Long As I Have You)

(Fred E. Albee & Roy Town, Crosscut Music, Inc., (ASCAP)) & Fred Albee Music Corporations, (ASCAP))

## LET ME SING AND I'M HAPPY

(Irving Berlin, Berlin Music Corporation, (ASCAP))

... \$1.10

At the end of "All Of Me" Benton shouts out to Jones: "Quincy, let's do it—again!" and they do. This completely unrehearsed remark is an indication of how much Benton enjoyed singing these songs, and how much Jones and the musicians enjoyed playing them. The same happy spirit permeates all of the tunes on the album.

Arrangements by Quincy Jones

Recorded in U.S.A.

**MERCURY STEREO**

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a balanced mix of exceptionally wide dynamic range, reliable stable tracking throughout the frequency range, greater clarity and depth of dimensionality.

The Mercury STEREO record is a true stereophonic disc record according to the RIAA standard with a stereo reproducer cartridge having a step up ratio exceeding 2 mil. For best results, be sure to give two loudspeakers and two transistors are currently available. The Mercury STEREO record is a true stereophonic disc record according to the RIAA standard with a stereo reproducer cartridge having a step up ratio exceeding 2 mil. For best results, be sure to give two loudspeakers and two transistors are currently available.

Vinyl  
Mercury Record Corporation



STEREO-SPECTRUM

14.99

DLP-183

# CHARLIE PARKER



DARK EYES  
SALT PEANUTS

DESIGNS  
RECORDS

# STAN GETZ

AND THE ANGELS SWING  
DON'T WORRY 'BOUT ME



# WARDELL GRAY

DOUBLE OR NOTHING  
J.C.'S THEME  
HIGH AND LOW  
MOTLEY'S JAZZ

GRAY'S THING  
GG TENOR



DEXTER GORDON  
FRANK MOTLEY



LOU MONTE &  
THE BOTENDORF QUARTET  
SDLP-149



CHARLIE SPIVAK  
SDLP-72



DAVID OISTRAKH PLAYS LALO:  
SYMPHONIE ESPAGNOLE  
SDLP-151



DELLA REESE &  
GLORIA LYNN  
SDLP-150



RAY CHARLES  
SDLP-145



THE ORIGINAL DORSEY  
BROTHERS ORCHESTRA  
SDLP-147



SAMMY DAVIS, JR.  
SDLP-146



EDDIE CONDON  
& HIS ALL STARS  
SDLP-148



EMIL GILELS PLAYS  
TCHAIKOVSKY  
1st PIANO CONCERTO  
SDLP-152



JAZZ ALL STARS  
SDLP-153

THE FABULOUS  
INK SPOTS  
SDLP-153



CLAUDE THORNHILL  
SDLP-50



NORO MORALES  
SDLP-86

## DESIGN STEREO SPOTLIGHT SERIES

### IN SPECTRA-SONIC-SOUND

Here, in this DESIGN SPOTLIGHT SERIES, we have those recordings necessary to make a record collection great.

...Records for the collector...

Some of these recordings in their original pressings are worth up to \$35 each at auction. We have made arrangements to bring you these great sounds at a fraction of their original cost...

The masters are cut on Scully lathes with Westrex feed back cutters to produce a disc exceptionally free of surface noise. RIAA crossover is at 500 CPS Roll-off, 13.75 DB at 10 KC.



Sy Zaret, Nick Fatool,  
Eddie Miller, Charles Teagarden,  
Van Alexander, Lucky Thompson,  
Star Geltz, Charles Shavers,  
Arnold Fishkind, Marty Patch,  
Don Cimino, Jean Tsoi,  
Jimmy Zitz, Dutch Stoen,  
Willie Smith, Matt Mathew,  
Chico Hamilton

STEREO

GS 1400

AROUND THE WORLD WITH ME

STARRING

# PEARL BAILEY

**Guest Star**  
RECORDS



NEW SHOES  
AROUND THE WORLD WITH ME  
JINGLE BELLS CHA CHA CHA  
BILL BAILEY  
LOCH LOMOND  
SOLID GOLD CADILLAC  
HIT THE ROAD TO DREAMLAND  
ZING WENT THE STRINGS OF MY HEART  
THAT CERTAIN FEELING

# AROUND THE WORLD WITH ME

STARRING

# PEARL BAILEY



## LOOK FOR THESE ADDITIONAL GUEST STAR ALBUMS IN YOUR FAVORITE STORE

In Guest Star Records you will find a superb selection of the finest music enhanced by the guest appearances of America's leading musical talents.

### *Guest Star* RECORDS

#### TITLES SIDE 1

Bill Bailey  
New Shoes  
Jingle Bells Cha Cha Cha  
Solid Gold Cadillac  
Zing Went The Strings  
Of My Heart

Starring PEARL BAILEY

#### TITLES SIDE 2

Lach Lormond  
Hit The Road To Dreamland  
That Certain Feeling  
Around The World With Me

Starring PEARL BAILEY

*Guest Star* PEARL BAILEY is America's favorite chanteuse of intimate and sophisticated songs, done in her own inimitable fashion. Once you have heard Pearl Mae, you will join the ranks of her many fans clamoring for enclosures.

Born in Newport News, Virginia, Pearl migrated to Philadelphia with family. At the age of 13 she won an amateur contest that started her on a career in show business.

Signed as a singer to appear at the Village Vanguard in 1941, Pearl created a sensation and moved up to New York's smart East Side Club, the Blue Angel, where she played a smash hold over engagement. Then followed a period under USO auspices and a return to the night club and vaudeville circuits. She has won rave notices for her performances as "Lady Woman" and has since followed up with solid performances in "Anna and the Circle" and "Bless You All". Her most recent Broadway appearance was in "House of Flowers".

Bringing her relaxed style to television, Pearl scored on all the top video stations including the Milton Berle Show, the Ed Wynn Show, "Show Of Shows", "This Is Show Business", and "Showtime USA", and "The Perry Como Show".

Pearl is rather tall and willowy, with long tapering expressive hands that fluently translate her ideas. Her sing-talks, icy style and constant air-lifting blend a sultry humor into her delivery via subtle gestures and intimate phrasing.

In motion pictures, Pearl Mae has also scored a number of triumphs. Most recently, she was seen in "Carmen Jones" and "St. Louis Blues", the movie biography of W.C. Handy.

Pearl is known to her record fans by her smash recordings of "That's Good Enough For Me", "Get It Off Your Mind", "15 Years", "Tired", "Legalize My Name", and of course, "Two To Tango".

Pearl Bailey is unquestionably one of the brightest lights in the entertainment world. Enjoy her unique renditions of your favorites; "Bill Bailey Won't You Come Home?", "Lach Lormond", "That Certain Feeling", and "Jingle Bells, Cha-Cha-Cha". It is with pride and pleasure that Guest Star bring her supravocal artistry to you. Pearl Bailey's exciting style brings a richness and color to the songs you have always enjoyed—but never so much as now!

#### G 1400

Around The World With Me—PEARL BAILEY

#### G 1401

The Original DUKES OF DIXIELAND

#### G 1402

Big Bands Are Back!—COUNT BASIE

#### G 1403

Piano Greats—ERROL GARNER

#### G 1404

The Port Of Love—JULIUS LA ROSA

#### G 1405

Songs America Sings—JIMMY RODGERS

#### G 1406

Rock & Roll Party—FRANKIE LYMON

#### G 1407

Latin Spectacular—TITO PUENTE

#### G 1408

Italian Holiday—DI MARA SISTERS

#### G 1409

Sing-A-Long—HUGO & LUIGI

#### TECHNICAL DATA

This record represents the finest quality of multi-channel recording that can be achieved through the finest equipment available today.

All of our material is recorded on Ampex tape machines using a multiple microphone technique, so that a microphone whose qualities best suit the instrument being recorded can be used to give optimum in sound reproduction. Microphones used are: Telefunken U-47, U-18, KM-54, KM-56; Western Electric 639A, RCA-44 BX, Beyer M-180 and Sony C17A.

### *Guest Star*

#### RECORDS

A PRODUCT OF  
SYNTHETIC PLASTICS COMPANY  
NEWARK, N.J., U.S.A.

# Yellow

THE YELLOW SUBMARINE • SKIP TO MY LOU  
BLOW THE MAN DOWN • SAILOR'S ALPHABET •

BOOK & COKE  
\$1.00  
308-1231



# Submarine

& Other Songs of Fun Featuring The Hoppy Time Children's Chorus & Orchestra  
THREE PIRATES • NICK NACK PADDY WHACK • POP GOES THE WEASEL • SAILING, SAILING  
TAKE ME OUT TO THE BALL GAME • SIDEWALKS OF NEW YORK • BE KIND TO YOUR PARENTS

KIS 345-3  
11-97  
1/80

HT-1044

HAPPY  
TIME

RECORDS



# HAPPY TIME<sup>TM</sup> RECORDS



## HI-FI for Small Fry

Leading Educational and Musical authorities have combined their talents to choose the list of selections and stories presented on HAPPY TIME RECORDS.

These HIGH FIDELITY LONG PLAYING RECORDS are designed to present the child with a complete program of songs, stories and games to cover all phases of development from ages 2 to 9.

The foremost aim of HAPPY TIME RECORDS is for children to find FUN in music; and provide them with happy sounds as they grow up; as well as fond memories of their childhood in future years.

Parents, too, will be pleased by the content and child's reaction to these recordings. HAPPY TIME RECORDS are recorded exactly the way a child will enjoy hearing them; and on material that is unbreakable in normal usage, even under the rigorous treatment they are sometimes subjected to by young children.

- |         |  |
|---------|--|
| HT-1001 | Peter and The Wolf   |
| HT-1002 | Music from "Babes In Toyland"  |
| HT-1003 | Mother Goose Favorites<br>28 Best loved songs for children   |
| HT-1004 | Songs from Walt Disney and Others  |
| HT-1005 | Sing Along for Children — Vol. I   |
| HT-1006 | Happy Crickets<br>Featuring The Chipmunk Song  |
| HT-1007 | Happy Birthday — Party Time  |
| HT-1008 | Lullabies  |
| HT-1009 | The Little Engine That Could<br>and other Railroad Songs and Sound Effects   |
| HT-1010 | Bedtime Stories and Songs  |
| HT-1011 | 25 Nursery Rhymes and Stories — Vol. I   |
| HT-1012 | TV and Movie Favorites for Children<br>"Huckleberry Hound" — "Yogi Bear" —<br>"Wyatt Earp" — "Nick Nack Paddy Whack", etc. |
| HT-1013 | Hymns for All Children   |
| HT-1014 | Kiddy Pop Parade<br>Do-Re-Mi — Yellow Rose of Texas<br>Skip to My Lou — Bluetail Fly, etc.                                 |

*Collectables*  
Presents

COL-5077

the  
**Shells**  
Golden  
Classics



**FEATURING**

- Baby Oh Baby
- What's in an angel's eyes?
- Pleading no more

**PLUS 9 MORE  
GREAT SELECTIONS!**

# **the Shells Golden Classics**



GOL-5077



## **Side One**

1. Baby Oh Baby
  2. On My Honor
  3. A Toast To Your Birthday
  4. Baby, Walk On In
  5. Pleading No More
  6. Deep In My Heart

## **Side Two**

1. Happy Holiday
  2. What's In An Angels Eyes
  3. My Cherie
  4. Explain It To Me
  5. Don't Say Goodbye
  6. Better Forget Him

A PRODUCT OF COLLECTABLES RECORDS CORP  
PO BOX 25, MARGERTHIA, PA 19072

## THE SHELLS

Everyone who followed popular music in the early 1960's remembers the classic urban harmony group, the Shells, for their hit record, "Baby Oh Baby." What is not so well known, is that the song was actually recorded three years prior to it making the charts in late 1960. In fact, the original Shell had long since disbanded by this time, the record label, and

The original Shells came from Brooklyn and were led by tenor, Nate Boulknight. The passage of time has obscured the names of the rest of the members of this group. What is known is that the Shells were first discovered and recorded by Hiram Johnson, brother to the famous bandleader, Buddy Johnson. Hiram Johnson's Johnson record label also gave a start to another well known vocal group, the Dubs.

The original Shells first recorded in 1957, waxing sides like "Baby Oh Baby", "What Do You See In An Angel's Eyes", "Explain It To Me", "Don't Say Goodbye", "Pleading No More" and "My Chene". "Baby Oh Baby" was popular locally, but failed to click nationally, and that means local.

In 1958, Hiram Johnson had put together a new group of Shells, consisting of Bobby Nurse (first tenor), Shade Randy Alston (second

tenor), Gus Geler (baritone) and Danny Seall (bass). Nate Bouknight was persuaded to rejoin the group and the new Shells recorded for End records "Sippin' Soda". By 1969, Nate had again left the Shells and was replaced

The Shells' story took a sudden turn for the better in 1960, when R&B vocal harmony connoisseurs Wayne Shorter and Donn Fife convinced Johnson to record "Roly, Oh Roly," their first hit.

Johnson records to repress "Baby Oh Baby." Through their persistent efforts, Starline and Fletti were able to get air play for "Baby Oh Baby" and the record broke into the national Top-20 charts. Nate, who had in

meanwhile recorded with Nate and the Chrysiers ("Someone Up There"), recorded the second Shells group for appearances and new recordings. Back in the studio, the Shells recorded "An Island Unknown", "Better Forget Him", "Can't Take It", "In The Dim Light Of The Dark", "O-Mi-Yum-Mi-Yum-Mi" and a more polished version of "Explain It To Me" for Johnson records.

The short-lived success of "Baby Oh Baby" was not enough to keep Nat Boultong with the Shells. After experimenting with a new lead for one record, Roy Jones was brought back for recordings of "Happy Holiday", "Deep In My Heart", "A Toast To Your Birthday", and "On My Honor". "Happy Holiday" received air play as a Christmas song, in spite of the fact that it is not about Christmas. The other sides were only marginally successful, despite being fine vocal harmonies songs.

The Shells remained relatively inactive until Wayne Steere brought back the quartet of Nurse, Alston, Geter and Small for an acappella album in 1966. Collectables records now presents the greatest hits of one of the finest of the New York vocal groups, the Shells.

References "The Shells Parts 1, 2, 3", Wayne Sterle, Bam Bam Boom 7, 8, 9.

**Charlie Horner**  
The Phoenix Project

**Other Great Albums and Tapes  
Available From Collectables**



**THE DELL VIKINGS**  
The Best of — **COL-5030**

Over The Wall • Don't Be A Fool • Just Made Maggie Run  
Over The Mountain • Hallelujah • Don't Be A Diamond • You Say  
You Love Me • Whistling Bells • Rose, Can I Find True Love  
Till Springtime • A Sunday Kind Of Love • I Want To Marry You  
When I Come Home • Bunching The Moon



**EARL LEWIS AND THE CHANNELS**  
New York's Finest—  
The Best of— COL-5012

The Clever Way Am I • Stars In The Sky • My Love Will Never Die  
• The Girl Next Door • What Do You Do For A Living? • My Heart Is In  
The Classroom • When Eyes Are True • You're Mine • I Heard My Love  
• That Blue Suede • My Loving Baby • 44 And Do You Go Shakin'  
• Playing In My Heart

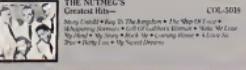


**ONY TIL  
AND THE ORIOLES**  
**greatest Hits—** COL-5014



**THE 5 SATINS**  
Their Greatest Hits— COL-5487

The Shag • The Satin • Shadow • Blooded-Let • I'll Be  
Run • The Vampires Is Over • Oh Baby May  
Be • I'm Goin' • The Lady • 45 Mine • Our Democracy •  
We Remember • Candle Light • The Time • Highway King



**THE NUTMEG'S  
Country Hits** CDR-5018

My Littlest Boy Is The Kingpin • The Ship Of Fools •  
Morning Starries • Left Of Buddha's Blame • Hold Me Close  
To You • My Story • Rock Up • Loving Home • A Little Bit  
• Party Time • My Sweet Dreams

TS-1000  
Long playing  
Full fidelity

# THE TIMETONES



MEET  
THE  
NOBLES

# THE TIMETONES

## MEET THE NOBLES

### THE TIMETONES

#### Side one

- 1-IN MY HEART  
(Smith-Johnson)
- 2-MY LOVE  
(LaRue-Johnson)
- 3-IVE GOT A FEELING  
(LaRue-Johnson)
- 4-PRETTY, PRETTY GIRL  
(Gloock-Johnson)
- 5-GET A HOLD OF YOU SELF  
(Roger LaRue)
- 6-THE HOUSE WHERE LOVER'S DREAM  
(George Ealey)
- 7-ANGELS IN THE SKY  
(Timetones)
- 8-SUNDAY KIND OF LOVE  
(Leonard-Bell-Rhodes-Prima)

### THE NOBLES

#### Side two

- 1-POOR ROCK 'N ROLL  
(Kuscil-Giam-Trinathi)
- 2-TING-A-LING  
(Bernardo-Kugell-Giam)
- 3-THE SEARCH  
(G. Pitney)
- 4-WHY BE A FOOL  
(Nobles)
- 5-DARKNESS  
(G. Pitney)
- 6-CRIME DON'T PAY  
(The Nobles)
- 7-SCHOOL DAY CRUSH  
(Kugell-Giammetti-Cosenza)
- 8-SCHOOL BELLS  
(Krondes-Evans-Jacobs -.)

# THE BEST OF THE FIVE KEYS

## VOLUME-4



FEATURING  
RUDY WEST

CH-1000  
Long playing  
Full fidelity

# THE BEST OF THE FIVE KEYS

## FEATURING RUDY WEST

### Side one

- 1 PEACE AND LOVE  
(Chuck Willis)
- 2 MY PIGEON'S GONE  
(John Davenport)
- 3 C'EST LAVIE  
(
- 4 DREAM  
(
- 5 ALL I NEED IS YOU  
(
- 6 'CAUSE YOU'RE MY LOVER  
(Sherm Feller-Goldie Tyler)
- 7 GEE WHITTAKERS  
(Winfield Scott)

### Side two

- 1 LING TING-TONG  
(Mable Godwin)
- 2 I'M ALONE  
(Gayton-Jones-Mendel Sohn)
- 3 EMILY PLEASE  
(Earl Shuman-Alden Stuman)
- 4 HANDY ANDY  
(Ollie Jones)
- 5 DO ANYTHING  
(Clyde Otis-Ivory Joe Hunter)
- 6 IT' A CRYIN' SHAME  
(Guy Wood-Aaron Schroeder)

VOLUME-4

CH-1000  
Long playing  
Full fidelity

**SOME**

**OF**

**"THE BEST"**

**OF**

**VOCAL GROUP**

**HARMONY**

# VOLUME ONE

## SOME OF THE BEST OF VOCAL GROUP HARMONY

**The Vocal Group Sound of the 1950's** is again growing in tremendous popularity among the lovers of this type of music. The Lovers of this sound should be pleased with this album, because it contains some of the most sought after, and best sounding records the 1950's had to offer.

This type of sound has captured the ears and hearts of many since 1969 when the so-called revival was started by the late **Gus Gossert**. Gus, a New York D.J. who had it in his heart to spread this sound again to the New York area, first aired his show in 1969. He captivated his audiences with the sound, something that had not been done in New York since the early 1960's. What Gus did in his few years on radio, was to spearhead a movement that has lasted 11 years and is still going strong.

And spread it he did! New record shops (much like the legendary Times Square Record Store owned by Irving "Slim" Rose) have opened catering to the collector with the sale and promotion of vocal group records. One of the most surprising aspects of what has been happening, is the amount of new groups that have formed, and who are releasing old standards with the sound on various independent labels. On the same note, is the tremendous effort that is being made by some of the original groups from the original era, re-arranging and making a great comeback, due to the never-dying sect of the vocal group harmony sound.

Included now in this sect, are the new comers to this music. These people, who never realized this music because of their young age when most of this material was first released, are now climbing the walls trying to obtain this original material. If this is the case, then this album is for you! Lastly, for the people that do remember these records and still love the sound, then this album is also for you!

As said before, this album features some of the best records ever recorded, both up tempo and slow. When you play it, sit back and listen, and let your mind go back. Go back to when these people were just teenagers singing out their hearts on the street corners, in hallways and when they were actually standing in recording studios recording these songs.

Then start tapping your toes, snapping your fingers, and get up and dance. But mostly, keep the sound and memories in your heart. Keep it treasured there forever  
**you'll never regret it!**

### SIDE A - Uptempo

1. Really Wish You Were Here  
*The Keynotes*
2. Lamplight  
*The Deltas*
3. Come On Back  
*The Ramblers*
4. Woo Woe Baby  
*The Personalities*
5. Walkin' With My Baby  
*The Vocal Tones*
6. Roach's Rock  
*The Temptations*
7. Heartbeat  
*The Whirlwinds*
8. Do You Love Her  
*The Impressors*
9. Hy Wocky Toomba  
*The Mighty Jupiters*

### SIDE B - Slow

1. My Life My Loved One  
*The Incredible Upsetters*
2. How Can I Love You  
*The Swinging Hearts*
3. Angel Mine  
*The 5 Playboys*
4. Lonesome For You  
*Frankie Greer Quartet*
5. Devil You May Be  
*Minam Gracie and the Dovers*
6. Dear Don  
*The Metronomes*
7. Somehow  
*The Ballads*
8. Teardrops  
*The Vale Quons*
9. Angel Of My Dreams  
*The Sonnets*



JA1265 STEREO

VOLUME 43

# GROOVIN' HIGH

GROOVIN' HIGH  
ALL THE THINGS YOU ARE  
A NIGHT IN TUNISIA  
AFTERNOON IN PARIS  
I'LL REMEMBER APRIL  
WEST COAST BLUES  
BLUESETTE  
HIGH FLY

PLAY-A LONG  
Book & Record Set

DAN HAERLE - Piano  
TODD COOLMAN - Bass  
STEVE DAVIS - Drums

*A New Approach To Jazz Improvisation*  
**by Jamey Aebersold**







# TRIOS FAMOSOS

- Trios:**
- SERVANDO DIAZ
  - TAICUBA
  - T. ALVAREZ

SIBONEY  
CANTINERO  
ME ROBASTE LA VIDA  
MI TRIUNFO Y SU FRACASO  
UN CUENTO  
MARIA LA O  
ODIAME  
HECHIZAME  
ARPIANDO EL CHA-CHA-CHA  
ANORANZAS DE AMOR



# Hits

**ADRIA**

\* OLGA GUILLOT \* NICO MEMBIA LA \* ROBERTO LEDESMA \* LOS TEX MEX \* TRIO CALAVERAS \* ORG. MELODIAS DEL 40 \* DANIEL SANTOS

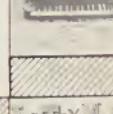
- AP - 1 Erro de Ojo Vol. 1 - OLGA GUILLOT
- AP - 2 Canciones que siempre quisiste Grober - OLGA GUILLOT
- AP - 3 Compontos de Criwahl - OLGA GUILLOT
- AP - 4 Blanca Novedad - OLGA GUILLOT
- AP - 5 Una vez por la noche - ORG. ESTRELLAS DEL 40
- AP - 6 Esta noche subimos - ORG. RIVERSIDE
- AP - 7 Donde que si te Noses - ORG. MELODIAS DEL 40
- AP - 8 Señor no seas - ROBERTO FAZ y su conjunto
- AP - 9 Tres de cada uno - ORG. RIVERSIDE
- AP - 10 La noche en el Rancho - ORG. RIVERSIDE
- AP - 11 Tiene Sabor - ORG. SENSACION
- AP - 12 Recuerdo siempre Rescuerda - JULIO CUEVAS
- AP - 13 Siempre el Sabor - ORQUESTA SENSACION
- AP - 14 Mi primera pasión - WILSON & HIS COMBO
- AP - 15 Guegancito o todos los Berries - ESTRELLAS DE CHOCOLATE
- AP - 16 La otra Gente - ORG. ESTRELLAS CUBANAS
- AP - 17 Pies Negros - LEO ROSAS
- AP - 18 Nostalgia Habanera - MARIA LUISA CHORENS
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- AP - 51 Nondas con ORLANDO VALLEJO
- AP - 52 AQUI ESTA EDUARDO DAVIDSON

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# EVERYBODY CHA-CHA'S

# EVERYBODY CHA-CHA'S

## Side 1

1. Cha-Cha-Charinete (Clarinet Cha-Cha-Chá)
2. Yo Quiero Tranquilidad (I Want Peace)
3. Por Que Te Empeñas En Decir (Why Must You Persist In Saying)
4. Me Lo Dijo Adela (Sweet & Gentle)
5. El Jamaiquino (The Jamaican)
6. Joseito (Little Josie)

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## Side 2

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2. El Tunel (The Tunnel)
3. Oyeme Mamá (Listen To Me Mommy)
4. Aprende Cha-Cha-Chá (Learn The Cha-Cha-Chá)
5. Este Cha-Cha-Chá (This Here Cha-Cha-Chá)
6. Circunstancia (Circumstances)

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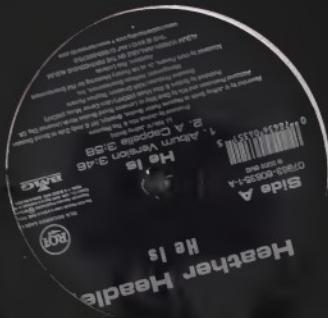
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# Los Incas

## La Fiesta

# Los Incas La Fiesta

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direction artistique : jorge michberg

les incas :

jorge cumbo · argentine

carlos arguedas · chilien

carlos arguedas : bolivie

solo surte · uruguay

juan daleria · argentine

instrumentos

kena, pinkillo, kenacha, bombo, charango, guitarre,

cascabel, concha, maracas, siku, cantora

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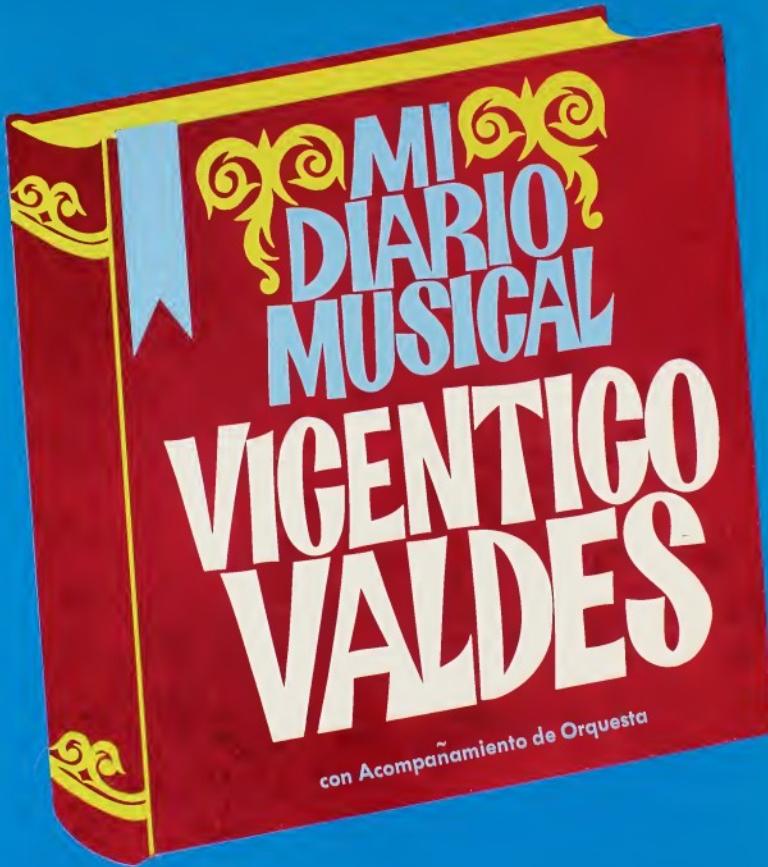
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BAILECITO DE LELA	2'15
LA CUEQUITA	2'35
INDIECITO	2'25
SIKU - Folklore	2'30
EL CONDOR PASA - Folklore	2'45
SON CAYMAN - Folklore	3'45
VARIACION DE TATU - Folklore	1'35
BOCINA - Folklore	2'45
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(J. Guillen)
4. PLAZOS TRAICIONEROS  
(Luis Marquette)
5. NO TENGO NADA  
(Raoul Diaz)
6. PIENSALO BIEN  
(Raoul Diaz)

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Bolero  
Bolero  
Bolero

## LADO B

1. LA MONTAÑA  
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2. TIERNAMENTE  
(Gross / Lawrence)
3. DERROCHE DE FELICIDAD  
(Jorge Zamoro)
4. UNA CANCION POR LA MAÑANA  
(Evaristo Méndez)
5. ANÓRDANO ENCUENTRO  
(Pluto & Vero)
6. YO VIVO PARA TI  
(R. Diaz)

Bolero  
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ABC 184

# ORIGINAL DIXIELAND

# JAZZ IN HI-FI



"DIXIELAND JAZZ BAND ONE-STEP"  
"LIVERY STABLE BLUES" • "AT THE JAZZ BAND BALL"  
"OSTRICH WALK" • "TIGER RAG"  
"SKELETON JANGLE" • "SENSATION RAG"  
"BLUIN' THE BLUES" • "CLARINET MARMALADE BLUES"  
"MOURNIN' BLUES" • "FIDGETY FEET"  
"LAZY DADDY"



# ORIGINAL



# DIXIELAND JAZZ IN HI-FI

## SIDE ONE

	Time
Band 1. THE ORIGINAL DIXIELAND ONE-STEP (D 2 LaRocca)	2:36
Band 2. UVERY STABBLE BLUES (D 2 LaRocca)	2:36
Band 3. AT THE JAZZ BAND BALL (Shields-LaRocca)	2:34
Band 4. OSTRICH WALK (Original Dixieland Jazz Band)	1:52
Band 5. TIGER RAG (Original Dixieland Jazz Band)	3:13
Band 6. SKELETON JANGLE (D 2 LaRocca)	2:52

## SIDE TWO

	Time
Band 1. SENSATION RAG (Original Dixieland Jazz Band)	2:12
Band 2. BLUIN' THE BLUES (Ragin-LaRocca-Shields)	3:05
Band 3. CLARINET MARMALADE BLUES (Shields-Ragin)	2:47
Band 4. MOURNIN' BLUES (Starbarro)	2:38
Band 5. FIDGETY FEET (LaRocca-Shields)	2:18
Band 6. LAZY DADDY (LaRocca-Ragin-Shields)	2:40

note arrangements of these selections as played by The Original Dixieland Band?

There was method in the Phillips-Fowler madness. Both being stout-hearted, dyed-in-the-wool devotees of Dixieland music, they foresaw the effectiveness the original arrangements would have if the numbers would be recorded in high fidelity sound. So, with the arrangements completed, Fowler and Phillips, along with the two foreigners, the group of 1917: For Nick LaRocca, cornet and leader of The Original Dixieland Jazz Band; there is DON FOWLER, filling the slot occupied by trombonist Eddie Edwards; we have GEORGE PHILLIPS; in the clarinet chair, held by Larry Shields in 1917, we now see EARL JACKSON. Henry Ragin, pianist with the group, has now been taken over by GEORGE RUSCHKA; and the role of Tom Scott, bassoonist supplying the rhythim, we see DARRELL RENFRO, banjo.

Rehearsing for these sessions represented months of grueling labor. Since the original band consisted of musicians who played only by ear and by "heart"—since they could not read music—"the 'scores,' as compiled by Fowler, turned out to be complex and intricate. Nevertheless, after a long period of time, Phillips and Fowler had that they had brought the unit to a point of perfection and on a par with the great band of forty years ago and, almost to the day that many years ago, reported to the studio in Hollywood to produce the album you are now holding.

A few short notes about the selections:

**THE ORIGINAL DIXIELAND ONE-STEP.** One of the most familiar of all Dixieland numbers, this one is gay and exuberant throughout. Note, especially, the challenge of high-note screams between the trombone and clarinet in the climactic passage.

**LIVELY STABLE BLUES.** Slower than the tempo set in the one-step, this selection is highlighted by the blues effect by the clarinet, offset by the final chorus in which the musicians go extreme in imitating the various barnyard animals.

**AT THE JAZZ BAND BALL.** Traditionally rendered in up-tempo, this the fastest tempo of the entire album. Most Dixielanders employ the "Jazz Band Ball" as their warmup number. This one was a prime favorite of the LaRocca ensemble.

**TIGER RAG.** Written by Nick LaRocca, this is certainly one of the great standards of all time. The duplication of the original recording of this number is considered remarkable, especially in the clarinet solo and the trombone's "tiger growl." Perfect precision of tone in the "growl" is especially noteworthy.

**OSTRICH WALK.** A real showpiece for Earl Jackson on clarinet. The "breaks," incidentally, are not impromptu arrangements, but are actually incorporated as part of the melody.

**SKELETON JANGLE.** George Phillips on trombone is starred on this tune. The third chorus gives the selection its title and

depicts the skeleton dancing to the accompaniment of the Dixieland band.

**SENSATION RAG.** The stop-time effect in *Sensation Rag* made this number a "must" in the repertoire of the original group. It was the only composition by trombonist Eddie Edwards.

**BLUIN' THE BLUES.** Written by the pianist, Henry Ragin, of the LaRocca band, this is the only Dixieland number in the album which features the piano as a solo. Naturally!

**CLARINET MARMALADE BLUES.** Another great standard, just as popular today as when it was first introduced. It highlights the playing of Earl Jackson again, of course, playing some unusually exciting "breaks."

**MORNIN' BLUES.** The only number credited to the drummer of The Original Dixieland Jazz Band, Tony Starbarro, as composer, is a clarinet literally *whoo-hoo*.

**FIDGETY FEET.** Typical of the ragtime music which was often associated with Earl Jackson. "Fidgety Feet" is like a race-horse heading for home, and never lets up. The trio work in the final chorus was a standout feature of Dixieland.

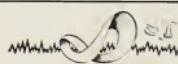
**LAZY DADDY.** Some interesting blues work on clarinet here, marked by the difference in tempo in the second chorus, where the clarinet rides over the background instrumentation in half-time.

Authenticity seems to be a mandatory quality in the performance of Dixieland music. The devotees of the native true American music, however, are not always so exacting when it comes to dramatic license by musicians who stray from the traditional routine. It is a pleasure, therefore, to commend Don Fowler, George Phillips and their cohorts for the legitimate and sincere manner in which they have paid tribute to the forerunners of the Dixieland school.

It is a wonderful school, a great institution, and truants are dealt with harshly.

With the amazing results the Original Dixieland Jazz in Hi-Fi album offers, who'd want to play hooky, anyway?

NATT HALE



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The concept of ABC-Paramount's exclusive Full Color Fidelity revolves around the reproduction of five musical sounds rather than "sounds for sound's sake."

In the midst of World War I, the great jazz form termed "Dixieland" was recorded for posterity by the group which had done most to bring it to the fore. This was in February of 1917, and the quintet had already made a lasting impression on the American disciples of the new rhythmic beat who were scattered across the country in the early days of jazz. Thus began then, a recurring session of permanent importance since the group had never committed their artistry to the wax before. For millions of Dixieland fans, it was a measure of heavenly realization to own and play the fine examples of the traditional arrangements of The Original Dixieland Jazz Band.

The group had made such rapid strides to further their specialty, that twelve numbers recorded at the 1917 session are still accepted as prime examples of the Dixieland mood today. The original recordings of the group fall into the "hard-to-get" category and may logically be considered collectors' items. Then again, the phenomenal progress which has been made in recording and engineering standards within the past ten years has relegated these early discs to a level of must-to-be-ownedsofar as the sound and recording techniques are concerned. Which is one reason why this album was born.

Up in the Pacific Northwest, two musical friends and colleagues, Don Fowler and George Phillips, were determined to resurrect the music of The Original Dixieland Jazz Band in a valiant effort to keep this typically American music alive. Urged on by Phillips, Fowler began a painstaking research into the area of the original group in 1939, and had accomplished the phenomenal task of setting the arrangements on manuscript by listening to the records of the 1917 session. They are now considered to be the only existing note-for-

# JOE VENUTI in milan

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with LINO PATRUNO & his friends

# JOE VENUTI

*in Milan*

**Side One**

1. JOE & LINO\*  
Venuti; DURUM S.P.A.
2. LOUISIANA\*  
Johnson-Razaf-Schafer; ALFRED PUBLISHING CO INC /ASCAP
3. I'VE FOUND A NEW BABY  
Palmer-Williams; MCA MUSIC/ASCAP
4. BLUES FOR NOBODY  
Venuti; DURUM S.P.A.
5. AFTER YOU'VE GONE  
Creamer-Lyon; MOREY MUSIC CO /ASCAP

2:21

2:40

2:53

5:18

3:29

16:41

a trick frequently employed during the era of heavy Italian immigration to the New World. Joe's father assumed a birth date for his son ten years later in order to facilitate the young Venuti's naturalization as an American. In effect, Joe arrived in the U.S. when he was ten years old. He had already learned many secrets of the violin from his grandfather, also a violinist. He continued his studies in Philadelphia, graduating with high honors. He became friends with another Italo-American, Salvatore Massaro, who assumed the pseudonym of Eddie Lang. Lang was also a violinist, but mainly he was a great guitarist, the first in the history of jazz.

Venuti and Lang formed a jazz duet; they were eventually recruited by Paul Whiteman, with whom Venuti participated in the landmark meeting of *The King of Jazz*. Beginning in 1925, in addition to recording with Whiteman, Venuti and Lang made numerous recordings with their own small band, or with other groups, including those of Roger Wolfe Kahn, Red McKenzie, Red Nichols, Frankie Trumbauer, Bi Bi Boedecker, and Jean Goldkette. In 1933 Eddie Lang died as the result of a simple tonsillectomy. Consequently, Joe was completely at a loss for a period of time, almost as though he had been shot of his right arm. Venuti pulled himself together, however, and made a tour of England in 1934. He formed his own orchestra. He continued to play and to record, but he found himself virtually forgotten in his native Europe.

Venuti's career continued to move steadily. Over the next two decades he perfected a performing technique that made him a marvel among string players. One of his innovations earned him the nickname "Four-string Joe," which derived from his ability to draw the loose hairs of the bow which itself was underneath the instrument, across all four strings at once.

Joe returned briefly to Italy at the end of 1969, for a Milan festival. He promised to come back for a longer stay, and at the beginning of 1971 he showed up once again in Milan, where he gave many concerts. Additional dates followed in his native Lecco and in other cities; he also participated in festivals held in Bergamo, Pescara, and Genoa. Ever energetic, Joe took part in numerous jam sessions, especially at the Capolinea in Milan, where he became friends with young Italian colleagues—and above all with his fellow musicians on this album. Although now over eighty, Venuti still has the swing and verve of a man many decades younger. He informed the author of this annotation that he learned valuable violin tricks from

his grandfather, stratagems he later employed in the formation of his particular jazz style, a style which in many ways is similar to that of the legendary Boedecker.

During a break at the recording sessions of this album, I found Joe listening to a disc he made with Goldkette in 1926. Decades had passed since then, and I asked Venuti if he still remembered that remote waxing date. Fiercely-eyed, he answered, "Of course! I think I'm stupid?" Somehow his manner belied those seemingly harsh words; he was not angry. In fact, he followed up with pleasurable anecdotes about several colleagues from the past: Gershwin, Whiteman, and Bix.

On this recording Venuti commemorates many American friends, most of them now dead. Indelibly etched in Joe's mind are the associative bonds between music and musicians. With *After You've Gone* (Side 1, Band 5) and *Stars Fall on Alabama* (Side 2, Band 2), he remembers trombonist Jack Teagarden; with *The World Is Waiting for the Sunrise* (Side 2, Band 4), Paul Whiteman's banjoist, Mike Pintore; with *Honeysuckle Rose* (Side 2, Band 1), Tommy Dorsey, in the pieces with Patrucci's scat refrain, Johnny "Scat" Davis of the Isham Jones Orchestra; with *Lonesome* (Side 1, Band 2), Bix Beiderbecke and Bing Crosby; with *Pretty Trix* (Side 2, Band 5), Eddie Lang.

But in addition, Joe wants to salute his new Italian friends, those he met at the Capolinea: guitarist-banjo-vocalist Lino Patruno; trombonist Gianni Accolla, saxophonists-flutists Sergio Rigon and Giancarlo Barigozzi; pianist Sante Palumbo; bassist Totò de Serio; and drummer Giorgio Vanni (also manager of the Capolinea). These young musicians are primarily involved with modern jazz; still, they perform beautifully with Joe Venuti, an American traditionalist.

Listen, then, to the music of this lively older, one of the glories of jazz—a man of such stamina and high artistic caliber as to rouse the envy of musicians many years his junior.

—Livio Cerri  
Author of *Anthology of Jazz*,  
*Jazz in Microcosm*; and  
*The World of Jazz*

4:08

4:14

2:54

3:01

16:48

Joe Venuti      (violin)  
Lino Patruno    (guitar, banjo, vocals)  
Giancarlo Barigozzi (guitar, banjo, saxes, flute)  
"Sergio Rigon (baritone sax, flute)  
Gianni Accolla (trombone)  
Sante Palumbo (piano)  
Totò de Serio (bass)  
Giorgio Vanni (drums)

**G**iuseppe ("Joe") Venuti was one of the early idols of Italian musicians of my generation, during the years when we first became interested in jazz. A performer endowed with a powerful academic technique, he not only was the first to employ jazz phrasing in violin improvisation, utilizing a highly personal style that attracted worldwide attention, but he also initiated a type of jazz infused with the special grace characteristic of chamber music.

Venuti was born in Lecco (Como) in 1894. Most books give his birth date as 1904, the place of birth being the steamer that was transporting his parents to North America. This was not an accidental error; it was, instead,

A DURUM recording—ITALY

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# The Roots of Dixieland Jazz

Pee Wee Russell, Eddie Condon, Billy Butterfield  
Jess Stacy, Bobby Haggart, George Wetting  
Bobby Hackett, Buck Clayton  
Jo Jones & Max Kaminsky

THAT'S A PLENTY  
BALLIN' THE JACK  
WHENEVER THERE'S LOVE  
ROYAL GARDEN BLUES  
BACK HOME AGAIN IN INDIANA  
DEEP ROYAL BLUES  
BILLBOARD DIXIELAND  
CHERRY  
JADA  
IT'S BEEN SO LONG





THAT'S A PLENTY  
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BILLBOARD DIXIELAND  
CHERRY  
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IT'S BEEN SO LONG

*Recorded in 1944*

#### A STATEMENT OF PURPOSE

With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these sign posts of America. It is well nigh impossible to successfully manufacture these unenclosed musical sounds. They are the product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither folk music as originally performed nor jazz.

Authentic performances of indigenous and unsophisticated music of the people by the "minstrels" of the people seldom have enjoyed the benefit of big-city recording studios and techniques. However, most of these recordings were made under the most difficult conditions and on not so high-a 78 r.p.m. discs during the thinnest acetates. Most of them have been out of print for years and exist only as well worn 78's in the collections of a few buffs.

It is the purpose of this series of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L.P.'s at reasonable prices.

The inauthentic names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.

In order to transcribe these off-keyed wops, poor quality 78 r.p.m. discs our engineers spent literally hundreds of hours tediously taking notes and adjusting. A microphone had to be used just to detect the present signs for the 78's and 500 hours may have to be made in one recording to eliminate the "pops" and distortions without impairing the performance. In any case—the performance comes first and you will hear the music as it was originally conceived with the personality and soul of the artists.

The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!

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# The Roots of Dixieland Jazz

Pee Wee Russell, Eddie Condon, Billy Butterfield  
Jess Stacy, Bobby Haggart, George Wettling  
Bobby Hackett, Buck Clayton  
Jo Jones & Max Kaminsky

In order to understand more fully the difficulties under which jazz labored, it must be remembered that during that inaugural half-century it was restricted, in one form or another, to the role of a utilitarian music. The first pre-jazz groups were essentially brass bands playing marching music in the streets. Out of them grew the early units to which the new word "jass" was attached. From the World War I years that saw the rise of the Original Dixieland Band, through the Prohibition decade that was known, for reasons not necessarily bearing directly on the music, as the Jazz Age, these bands were essentially providers of entertainment in cafes and night clubs.

Largely because several of the important pioneers (notably Louis Armstrong and King Oliver) came from New Orleans, attention was focussed on this city from the earliest days of the documentation of jazz. As a result, a tremendous volume of material has been brought to light concerning virtually any musician whose background could be tied to the colorful story of the New Orleans brass bands: this is reflected in the preponderance of New Orleans musicians.

The period from 1944 to 1947 was notable mainly for the many great jazz groups that paraded in and out of the Fifty-second Street clubs, for the tremendous acclaim accorded to Buck Clayton, Eddie Condon, Pee Wee Russell and other New Orleans pioneers, and for the incessant small-band recording undertaken by an ever-increasing number of independent jazz disc companies.

During this period the organized jam session, as opposed to the informal sessions musicians had arranged among themselves in earlier years, became a recognized popular factor in jazz. Eddie Condon, no longer merely a guitarist running from one small band to another, was an organizer, a promoter, a manager, with an acute sense of humor and the ability to gather around him a hard core of believers in his theory that Dixieland was the only true jazz.

at its best  
featuring:

# DIXIELAND

## Pete Fountain • George Girard Tony Almerico and other greats



These pictures above are artists' models  
re-creating a typical Dixieland scene.

ORIGINAL DIXIELAND ONE-STEP • DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS • DA-DA STRAIN  
SWEETHEARTS ON PARADE • SOMEDAY YOU'LL BE SORRY • WITH YOU ANYWHERE YOU ARE • SOME OF THESE DAYS  
I'M CONFESSING THAT I LOVE YOU • MILenberg JOYS • WHEN YOU'RE SMILING

# Memorable Performances by Great Musicians

You'd be surprised how much we know about you!—simply from the fact that you're looking at this album. In the first place, you're on a diet!—a diet of jazz that is, with a menu calling for a healthy portion of Dixieland. Second, you're the kind of person who likes to discover the good things. And third, you like to treat yourself to the best. Your curiosity has been aroused because we've called this album **DIXIELAND AT ITS BEST**, which sounds like a large order? Well, what have we got to offer?

For a starter—just the greatest exponents of Dixieland in the world today, that's all men like Pete Fountain, George Girard, Tony Almerico, Jack Delaney, Lester Bouchon, Roy Zimmerman, Harry Shields, Bob Discos and a host of other front runners. And what else? There's the music itself, of course—ten sturdy Dixieland favorites played with immense gusto, with soul, with inspired brilliance. These tunes are the kind that will live as long as jazz lives, which is like forever. But the thing that really clinches the case for this set as **DIXIELAND AT ITS BEST** is the fact that it was all recorded "live"—on location, in the studio, anywhere—but with "live" recording, especially for jazz, to bring out the wonderful spontaneity of the music? Where else recorded? Where else but in New Orleans, birthplace of jazz, home of the blues and of Dixieland. It was one of the greatest Dixieland recording sessions of all time, and took place in the Parisian Room on Royal Street, just a stone's throw from historic Basin Street. Produced were masterpiece performances in the realm of jazz.

From that session you'll find in this album not one band, but three—with something different to offer. There's a big *double* Dixieland band made up of the top men of the leading groups in the Crescent City—the Bourbon Street All-Star Dixielanders. Probably never again will there be such a gathering of greats. You'll agree there is something new in

Dixieland when you hear the sound of this big band which kicks off with two trumpets, two trombones, two clarinets, two guitars, even two drums! What a driving beat, what a lift! The New Orleans tunes are augmented by *I'm Confessing That I Love You*, which sort of became "New Orleans" because of Louis Armstrong's famous version of it. On every selection the order of horn solos is the same: Girard, Shields, Delaney, Bouchon, Almerico, Fountain and Pecora. The session ends with a session in with enthusiastic back-beat clapping and cheering for the soloists as they finish some truly great choruses. One of the wonderful things about Dixieland is that it's the kind of music that involves the *listener* as well as the *player*. There's nothing cerebral about it; it's all heart, true folk art that invites everyone to participate.

Now, besides the big band, there's a middle-size band headed by Tony Almerico. (This band also features the sensational Pete Fountain wailing on clarinet.) The Almerico group rolls in some beauties that include an original by Louis Armstrong, *Someday You'll Be Sorry*, and another one that Louis made famous, *When You're Smiling*. (Remember Louis' great record of *Smiling*?) Last but not least, bringing in its wake the most modest of the experiment is the small, more or less standard Dixieland band led by George Girard—standard, that is, in everything but inspiration: for the boys never played so great as they're heard on four selections here including, again, two associated with the town's greatest jazz-playing son, Louis Armstrong.

Yes, there's variety—a plenty. You'll find the album packed with enough Dixieland goodies to keep the house warm all winter. What else can we say except . . . listen! It's all here—the most venerable of jazz forms, the liveliest, the most agreeable . . . **DIXIELAND AT ITS BEST**. So let your hair down and beat off: a-one, a-two, a-one, a-two . . .

## Personnel

**BOURBON STREET ALL-STAR  
DIXIELANDERS**

*Leaders*

*Trumpet* GEORGE GIRARD  
*Trumpet* . . . TONY ALMERICO  
*Trombone* . . . SANTO FECORA  
*Jazz* JACK DELANEY  
*Clarinet* . . . PETE FOUNTAIN  
*Tenor Sax* . . . FRANK FEDERICO  
*Guitar* . . . HARRY SHEIELDS  
*Bass* . . . WES BUCHANAN  
*Piano* . . . ROY ZIMMERMAN

**DRUMS . . . ROGER JOHNSTON  
PAUL EDWARDS**

**TONY ALMERICO'S  
DIXIELAND ALL-STARS**

*Leaders*

*Trumpet* TONY ALMERICO  
*Piano* . . . ROY ZIMMERMAN  
*Bass* . . . JOE LOYACANO  
*Guitar* . . . FRANK FEDERICO  
*Tenor Sax* . . . JACK DELANEY  
*Guitar* . . . HARRY SHEIELDS  
*Bass* . . . WES BUCHANAN  
*Piano* . . . ROY ZIMMERMAN

**GEORGE GIRARD AND HIS  
NEW ORLEANS FIVE**

*Leader*  
*Trumpet* GEORGE GIRARD  
*Piano* . . . BOB DISCOM  
*Clarinet* . . . HARRY SHEIELDS  
*Drums* . . . PAUL EDWARDS  
*Trombone* . . . ROBERT HAVENS  
*Bass* . . . EMILE CHRISTIAN  
*Guitar* . . . WES BUCHANAN

## SIDE 1

**ORIGINAL DIXIELAND ONE-STEP**

(BMI 4-60)  
George Girard and His New Orleans Five

**SOME OF THESE DAYS** (ASCAP 6-63)

Bourbon Street All-Star Dixielanders

**MILENBERG JOYS** (ASCAP 6-63)

Tony Almerico's Dixieland All-Stars

**WITH YOU ANYWHERE YOU ARE**

(ASCAP 6-61)  
Bourbon Street All-Star Dixielanders

**DO YOU KNOW WHAT IT MEANS TO  
MISS NEW ORLEANS** (ASCAP 4-63)

George Girard and His New Orleans Five

## SIDE 2

**DA-DA STRAIN** (ASCAP 2-58)

George Girard and His New Orleans Five

**SOMEDAY YOU'LL BE SORRY** (BMI 4-17)

Tony Almerico's Dixieland All-Stars

(Jack Delaney, Vocal)

**IM CONFESSING THAT I LOVE YOU**

(ASCAP 1-51)  
Bourbon Street All-Star Dixielanders

**WHEN YOU'RE SMILING** (ASCAP 4-53)

Tony Almerico's Dixieland All-Stars  
(Tony Almerico, Vocal)

**SWEETHEARTS ON PARADE** (ASCAP 4-31)

George Girard and His New Orleans Five

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SW-9112 STEREO

# PETE FOUNTAIN

## THE SUNSETTERS

PETE FOUNTAIN

JAZZ ME BLUES  
BUGLE CALL RAG  
SOUTH RAMPART STREET PARADE  
SENSATION RAG  
YUPPA TUPPA—THE SUNSETTERS

THE SUNSETTERS

MISS DAISY OELITE  
A FAREWELL  
SCHERZO  
SONATA ALLEGRO  
ONE BLIND MOUSE



wyncote

MONO W 9112

STEREO W 9112

# PETE FOUNTAIN

## THE SUNSETTERS

Pete Fountain is one of the most fantastic clarinetists to hit the recording scene. Wyncote is proud to present this fine clarinet virtuoso. Pete and the great combo, The Sunsetters, come up with some startling sides that are a must for every Pete Fountain fan.

SIDE 1

JAZZ ME BLUES  
BUGLE CALL RAG  
SOUTH RAMPART STREET PARADE  
SENSATION RAG  
YUPPA TUPPA—The Sunsetters

SIDE 2

MISS DAISY DELITE  
A FAREWELL  
SCHERZO  
SONATA ALLEGRO  
ONE BLIND MOUSE

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CORAL CAL 57455 PETE'S PLACE PETE FOUNTAIN

# PETE'S PLACE

## PETE FOUNTAIN

Recorded "Live" At Pete Fountain's French Quarter Inn, New Orleans



including:

OH, LADY BE GOOD!  
FASCINATION MEDLEY  
Fascination  
Basin Street Blues  
Tin Roof Blues  
Way Down Yonder In New Orleans  
THAT'S A PLENTY  
THE SHEIK OF ARABY

CRL 57455

Printed in U.S.A.





# PETE FOUNTAIN

SALUTES  
THE GREAT  
CLARINETISTS

Printed in U.S.A.

CORAL  
RECORDS

CRL 57333

# PETE FOUNTAIN

**Salutes the GREAT CLARINETISTS**  
With Orchestra Directed By Charles Bud Dant

	Side One
1. WOODCHOPPERS' BALL	Woody Herman-Big Band
2. PETITE FLEUR	Sidney Bechet
3. SOMETIMES I'M HAPPY	Ginger Baker-Victor Young
4. FRIENDS	Albert Brumley
5. WHEN MY BABY SMILES AT ME	Bill Monroe-Harry Von Tiller & B. Sterling-Tiller
6. MARCH OF THE BOB CATS	Bob Crosby

	Side Two
1. BEBE THE BEGUME	Cole Porter
2. ME AND MY SHADOW	Billy Rose-Artur O. Breuer
3. GREEN EYES	E.ubert Wimberly-E. Woods
4. LET'S DANCE	G. Stoen-J. Evans-M. Balbridge
5. MY INSPIRATION	Bob Haggart-Ray Bauduc-Milton Laike
6. AMAPOLA (Pretty Little Poppy)	Joseph M. Laike-Alfred Guarie

Pete Fountain has reached that enviable stage at which the compilers of catalogues for use in record shops are uncertain whether to list him under "jazz" or the "popular" category. In fact, his success in music has been equally ample in both systems that jazzy music can be popular in the broadest sense. His two years of national TV exposure with Lawrence Welk, his extraordinary success in albums under his own name and most recently the warm reaction accorded his group at such music meccas as New York's Radio City Music Hall and the Hollywood Bowl, jazz can be heard at an almost unlimited audience.

The present collection, a Pete's second big band album, Bud Dant who helped to produce and write the previous venture, the *Blue Silver* (CRL 57284), was similarly associated with the new one and word basically the same.

There are three main groups. On all of them the firm foundation is a superbly integrated rhythm section composed of Steve Williams on piano, Morris Coran on bass and drums, and the indomitable and propulsive Jack Sperrle, whose drums provide a vital and exciting spark throughout. To these men is added, on *Pete's Flirt*, when *My Baby Smiles At Me*, *Bebe The Begume* and *Amapola*, a brass section (Vince Giordano, trumpet; Jimmie Lunceford, alto; Eddie Miller, tenor; Eddie Miller, baritone; Moe Schwartz, Bill Schaefer and Joe Howard or Marshall Crenn, trombones; Pete Lorofthe, bass trombone). The rhythm section provides the foundation, on *Friends*, *When My Baby Smiles At Me*, *Green Eyes* and *Let's Dance*, a trio with piano, bass and drums, and on *My Inspiration*, a quartet with piano, bass, drums and trumpet. When *Woodchoppers Ball*, *March Of The Bob Cats*, *Green Eyes* and *My Inspiration* same reeds, brass and rhythm are combined for some of the most potent big band sounds ever produced by this or any other band.

Of course, the title of this record is a tribute to some of the great people who have been assimilated with the clarinet. It is not in any way an attempt to duplicate their individual styles. It will be noted that the seven characteristics shared by all men who came to prominence on the instrument remain intact. Pete Fountain is the first man on his instrument to achieve complete national success and economic security since the dying days of the swing era, when for no apparent reason that black bear laid its veneer.

In his introduction to *Friends*, Bud Dant says: "I was lucky to have an open field on my instruments. After all, when Benny Goodman came along, most of the time he had Shaw and Herman and Dorsey and others on his back; but the others who came up in between that period and the present were mostly playing Scott and the others are in a different field and they represent a different approach to the instrument."

I would deduce that last item, despite the New Orleans association and Dorsey's background, Pete is considerably more at home in jazz than with the others, as he is at home with the various styles, sometimes his fingers as consistently apt to those of De Franco and the other contemporary stylites. The point has never been more clearly made than in these solos on which, as he emphasizes, the tributes are to earlier figures but in a style all his own.

"For *Friends* and *Bebe The Begume* we're going to be built around Pete to showcase him, rather than to be integrated with him. And in the arrangements we would use a phrase or passage here and there that might be reminiscent of the recording, but here again there was no exact carbon copying."

*Woodchoppers Ball* (I have always felt the apostrophe should come after either *them* before *the*, but the J.

because the woodchopping clearly was a concerted effort) was the first hit recording of the Woody Herman band, cut in April 1934, some 21 years after Woody's debut as a recording bandleader, based on a single record by the U.S. Marine Corps Band. In addition to Pete's buoyant ping-pong there is strong support from drummer Spangler and pianist Wrightson.

*Petite Fleur* has an ironic history. Though the late Sidney Bechet had composed and recorded it some years earlier, it was not until 1954, when he died, that it became a hit.

In 1956, his recording with Chris Barber's band became a sensation, first in West Germany, then in Britain and finally in 1959 in the U.S. It was through this freak chain of events that Bechet, just before his death, became a household name in the U.S. *Parade*. The French treatment is ingeniously scored by Bud Dant for the brass section, with some very effective and unusual sound effects accomplished in muted.

*When My Baby Smiles At Me* was one of the first Benny Goodman recordings to penetrate to a mass public in the swing years. The famous Fletcher Henderson arrangement was cut by Benny for a 78 rpm single in July 1935. "Benny was one of my early idols," says Pete. "I used to hear him play on the old Columbia records. The Duke Ellington arrangement uses saxes and rhythm, with a deep voicing featuring four voices (Plaza Hotel) and has a more intimate feel."

*Friends* was a true Artie Shaw brought back from Mexico after the well-remembered walkout with which he abruptly ended his career as second horn, in 1939. Artie's version, cut in March 1940, features a solo for the first time, with a solo for the second horn, and a solo for the third. Despite the lack of brass, saxes and rhythm, the performance swings all the way, touching only lightly and briefly on the Latin rhythmic concept.

*Amapola* (*Pretty Little Poppy*) is another of the compositions recorded by Artie Shaw at *Friends*. At *Friends* has no硝酸盐 associations for Pete. *Tell Lewis* was my daddy's idd.

Dad didn't play clarinet, just a little drums and violin, but he was about Ted Lewis, and when I was about 11 or 12 he took me to hear him at a local theater. I guess he was the first clarinet player I ever heard. I don't know if he was good or not, but he was a good player. The arrangement from *Marty* of the *Bob Cats*, composed by Irving Faada, was recorded by him in March 1939 with Bob Crosby's Big Band, a set that originated from the *Fair Lady* of the *Irving Berlin* musical. In 1939, much of the excitement and vigorous energy of the old Crosby band lives anew in the *Marty* Crosby arrangement, which has solo solos by Eddie Miller and Moe Schweitz, as well as some of Pete's best work on the instrument.

*Bebe The Begume* was of course the biggest Artie Shaw hit of all. The brass section backs Pete effectively in a *Don Bailey* style. Here the mood and pattern of the original treatment (Shaw recorded it in 1935) is maintained. *Friends* has a second section tribute to Ted Lewis, with Pete with a six section backdrop in an Art Dept. arrangement. The saxophone soloing is similar to that heard on *Friends* and *Amapola*.

*Invitation* is another of the compositions recorded by Artie Shaw at *Friends*. It was the *Jimmy Durso* band that recorded it in 1939. *Friends* has a similar arrangement. The piece has since been used occasionally as a basis for jazz improvisation, and in this instrumental version it is an excellent vehicle for Pete's clarinet, with the full band featured in a *Marty* Crosby orchestration.

*Let's Dance*, a swing version of Karl Maria von Weber's *Invitation to the Dance*, has been popular for more than two decades. It was originally done by Artie Shaw in 1935. In this *Marty* Crosby sorta Pete introduces it in a *Don Bailey* style. Here the mood and pattern of the original treatment (Shaw recorded it in 1935) is maintained. *Friends* has a second section tribute to Ted Lewis, with Pete with a six section backdrop in an Art Dept. arrangement. The saxophone soloing is similar to that heard on *Friends* and *Amapola*.

*My Inspiration* is another of the compositions recorded by Irving Faada during his two-year tenure with the *Bob Crosby* band. Faada was a member of the *Crosby* crew at that time, Matt Matlock, wrote the new arrangement used here as a setting for the vocals of Helen O'Connell and Bob Etherly.

The piece has since been used occasionally as a basis for jazz improvisation, and in this instrumental version it is an excellent vehicle for Pete's clarinet, with the full band featured in a *Marty* Crosby orchestration.

*Amapola*, like *Green Eyes*, was a vocal vehicle in the *Jimmy Durso* band, and coincidentally it has a similarity in style to a portion of *Friends*. *Friends* has a second section tribute to Artie Shaw, featuring the brass section. *Just Friends*'s portion does the first solo, then elegantly fades out.

*Green Eyes* is another of the compositions recorded by Artie Shaw at *Friends*. It was the *Irving Berlin* musical that was a member of the *Crosby* crew at that time, Matt Matlock, wrote the new arrangement used here as a setting for the vocals of Helen O'Connell and Bob Etherly.

The piece has since been used occasionally as a basis for jazz improvisation, and in this instrumental version it is an excellent vehicle for Pete's clarinet, with the full band featured in a *Marty* Crosby orchestration.

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RECORDED IN NEW ORLEANS

CORAL  
RECORDS

PETE  
**FOUNTAIN**  
and his JAZZ GROUP!  
**BATEAU LOUNGE**



CRL 57314

Printed in U.S.A.

# PETE FOUNTAIN

## At The BATEAU LOUNGE

Recorded in New Orleans At Dan's Bateau Lounge, Bourbon and Toulouse Streets

### IMPORTANT!

This material Long Play serial set will also be offered as a single LP record. It is suggested that you purchase both sets if that relieves your financial difficulties.

#### SELECTIONS INCLUDE:

- 1. DEEP RIVER
  - 2. MY MELANCHOLY BABY
  - 3. I'VE FOUND A NEW BABY
  - 4. JACK THE KNIFE
  - 5. CREEOLE GUMBO
  - 6. YOU BROUGHT A NEW KIND OF LOVE TO ME
  - 7. LONDONBERRY AIR
  - 8. NOBODY KNOWS THE TROUBLE I'VE SEEN
  - 9. AFTER YOU'VE GONE
  - 10. GENE'S BLUES
  - 11. LITTLE BOOGIE CATWALK
  - 12. BLUE LOU
- Ernie Burnett George A. Norton-Margolin E. Wilson  
Spirited Whoopee-Jack Palance  
Kurt Weill-Bert Brecht  
Sammy Fain-Peter Norman Irving Kahal

You know the old wheeze to the effect that "...you can take the boy out of the country; but you can't take the country out of the boy." Equal to that is the fact that you can't take a New Orleans musician away from New Orleans...but you won't be able to keep him away for very long. There are some exceptions, of course, such as Louis Armstrong, but by and large the lure of this fascinating city has its effect on its native sons, and back they come to the sights, smells, sounds that combine in making up the unique musical atmosphere of New Orleans. Pete Fountain is one of the best of a long string of New Orleans musicians who found that fame and fortune elsewhere were not attractive enough to keep them away from the jazz scene in which they were steeped. Two years on the West Coast, as featured jazz soloist in the Lancers, a band directed by Artie Shaw, proved for Pete, as well as for—Dan Levy's Bateau Lounge on Bourbon Street is resounding with more fine music—and catering to larger crowds of enthusiastic customers than it has in many a moon.

Pete started to study clarinet when he was twelve years old. He was born in New Jersey but his education has been spotty (probably) because he was impatient to play so didn't spend much time learning to read music; he preferred to listen to other clarinetists—and to practice. It's evident, then, that the man has a great ear as well as a wonderful tone and talent for improvisation. Although he has given his remarkable ability these years while with Wells, it hasn't limited him in his desire for jazz. Rather it has undoubtedly increased his ability to arrange some things, to point up the impromptu solos that are to follow.

When Fountain returned to New Orleans from California in the spring of 1959 to set up shop at The Bateau Lounge, fronting his own combination band, he had to start all over again. He had developed; it was sufficient introduction to plumb Merle Koch (pronounced Cook) for Pete to realize that this was a musically kindred spirit, and forthwith asked Merle to come with him to see Old Edie Martin, who was then in Omaha, Nebraska in 1944, and trying to find the keyboard even though the age of four. When Merle was eight, his father decided it was high time he took some lessons; but the idea was short-lived, as Merle was too wed to playing by ear. It was only much later that he learned to read. He played piano all through school, and had a job with a radio station in Omaha during his high school. When he was twenty-two he headed for Los Angeles, and there he stayed until he accepted Pete's bid to become his pianist in his new group in New Orleans.

Merie is well aware of all eighty-eight keys on the piano; and he uses his knowledge to excellent advantage. One reason may be because of his familiarity with many of the old Jelly Roll Morton

compositions. His usual style, however, reminds this writer quite a bit of the Bob Burke and Joe Sullivan school of thought—but with plenty of Koch touch and ideas, too.

Two West Coast musicians were brought to New Orleans for this recording session: Don Red Baron and drummer Jack Sperling. Don was born in Salt Lake City, Utah, July 18, 1927. He studied bass with Arthur Patap, composition with Dr. Wm. La Violette, and is a graduate of Los Angeles City College. Not only has he had considerable experience with small bands; but he is also a member of the Joe Kenton Orchestra and the Les Brown Band.

Jack Sperling was with the big Glenn Miller Orchestra that Tex Beneke took on the road back in the '40s after World War II. He was with the Les Brown Band for several years, and still is. Les' drummer for the Bob Hope shows—although most of his work is as a member of the musicians staff at NBC in Hollywood.

#### About the Music . . .

##### SIDE ONE

(1) Merle Fountain is at the helm for the traditional crooning of that "Deep River"; and since there are no oats for this modern day musical journey, Pete revs up the engine with five-note clatters in the first 45-second solo. A minute later, and here comes the storm in the third coda: "Deep River," "Land-ho!" for six bars (musical, and sand...) A repeat of the original intro leads into the last two choruses of smooth sailing, finally coming into Cancan's dock for the last eight bars . . .

(2) A soaring first chorus lifts Baby out of her melancholia, at least temporarily; and Jack Sperling's sharp break leads into a swinging second chorus. After kicking up their heels for 24 bars, Sperling puts his foot (and the beat) down on all this frivolity, and the rest of the chorus is taken at the original tempo and lower register (Pete's clarinet) as the song eases out on a 4-bar final chorus. (The title, incidentally) leaves Baby decidedly less melancholy than when she started this saturday night.

(3) The logically joyous continuation of "I Found A New Baby" are apparent in this rendition of the old Spencer Williams "Tuna de foie." The ensemble gathers steam during the first two choruses, each soloing in turn, then closing each by Koch's clarinet. Bagley follows by two choruses by himself, then Koch, who has both bags drawn going in ectatic fashion in his second chorus. Merle Koch's descending harmonics (rather reminiscent melody to old "Egyptian Elk") were not lost on bassist Bagley, who echo them in his solo. Pete leads the way for the final chorus, and the ensemble rounds off the reprise that remind many of the palmy days of the swing era.

(4) "Mick The Knife," "Mortie," or "The Theme from The Three Penny Opera" by Kurt Weill sneaks in with cat-like treachery, mysterious fashion, but the happy sounds that follow lead one to believe that "Mick" is not nearly as ominous a person as he appears to be. The ensemble's sound carries the impression of being a sort of Tilt-Top/Impromptu-type fellow.

(5) As Tastiness of the New Orleans dish for which it was named, "Creole Gumbo" has just the right amount of musical falsetto to make it a typical New Orleans specialty devised by Pete, pianist Koch, and his band. Based on the chart of "Gumbo Boogaloo" (The Saints Come Marching In) the dual harmonica, light-to-dark twanging and piano comprised of five-note clusters, is repeated during Jack Sperling's 16-bar drum solo to the extent that it sounds like he's playing melody!

(6) No nightingale ever sang any sweeter than Pete's clarinet

on this one. Merle's tushy word work is heard to advantage in the second chorus, with "Babs" playing real pretty on the release. Chances are "You Brought A New Kind of Love To Me" will inspire you to dance, rather than dream. . . . the whole night through . . .

##### SIDE TWO

(1) This slightly up-tempo Fountain-Dan adaptation of the traditional "Dandy Boy" of Londonerry fame is appropriately happy in mood rather than dancelike—as it is dedicated to the general, probably proprietor of The Bateau Lounge, Dan Levy. Jack sets the tempo in the eight-bar intro, and Pete gives it the nostalgic touch for 3-4ths of the first chorus until a burst from Jack's drums sends them off and flying. Notice the simple but effective "taps" by cymbal hands and piano behind Pete's solo work.

(2) The plane opening and closing on the old traditional spiritual "Nobody Knows The Trouble I've Seen" is in the expected pensive mood. However, music has the power to lift people out of their mopes, and here the second chorus, although the tempo remains the same, there is a lift to the mood, and it becomes a wall of new hope and vigor. Again, simplicity is the keynote.

(3) Despite the rather "torchy" lyrics of "After You've Gone," (interesting, it has been a happy singer for combos and bands alike) the melody is full of charm. Don Koch only solo's well for a chorus, but has a steady beat throughout. Sperling gets loose at the drums for two; and then Pete's clarinet comes in with a wall of approval to lead 'em out.

(4) The blues have long been a favorite mode of expression—understandable, of course, since it deals with different things to different people, and different things to different people at different times. When played or sung simply and honestly, the blues are an outpouring of the soul—a sort of musical psychiatrist's couch, a communication of ideas (happy or sad); and when there is a rapport among the musicians such as exists here, the results are symphonies come to life. Here Merle at the piano states the mood in the first bar how Pete answers him in the second as if to say, "Yess, Dad; we know . . ." and again in the third and fourth bars, "Gum Hill" follows the tradition 12-bar blues—following the 8-bar introduction, with solo. Pete, Merle, and Koch round out the band down a stable though embittered road, then bring them home in the ensemble final chorus. The introductory motif is repeated in the 8-bar codas. "Gum Hill" is not as widely known as some of the blues classics, but I expect you'll find this "rounding" in typical jazz circles after you hear it.

(5) Merle Koch's solo on "Blue Rock Getaway" is in the Bob Zerk-Joe Sullivan tradition—a most worthwhile tradition which Koch's own taste and touch enable him to carry on in authentic fashion, yet with fresh ideas. Pete joins in for some precise work on the last go-round, and the rhythmic hacking is light and airy.

(6) The old Edgar Sampson favorite: "Blue Lou," is taken at a funky tempo, and rounds out this session. Piano and clarinet add Pete's "blues," a five-note sequence usually heard elsewhere in more strident fashion; but played here it's a tongue-in-cheek blues. The band ends with a typically set at The Bateau Lounge in New Orleans before the final curtain falls on this unique audience that remained to hear even more after the microphones and recording equipment had been stashed away.

Dick Martin

Radio Station WWL, New Orleans

\* Tender Loving Care

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THE SOUND OF



THE BLUES - PETE FOUNTAIN CRL 57284

# THE BLUES

# PETE FOUNTAIN



CRL 57284

Printed in U.S.A.

# THE BLUES

## PETE FOUNTAIN

Clarinet Solos with Orchestra directed by Charles Bud Dent



### SELECTIONS INCLUDE:

#### Side One

- 1. ST. LOUIS BLUES W. C. Handy
- 2. BLUE FOUNTAIN Frank Scott Stein Wrightman
- 3. COLUMBUS STOCKADE BLUES Eddie Miller-Exa Saenger
- 4. AUNT HAGER'S BLUE W. C. Handy
- 5. LONESOME ROAD Nat Shilkret Gene Austin
- 6. THE MEMPHIS BLUES W. C. Handy-G. A. Norton

#### Side Two

- 1. MY INSPIRATION Both George Ray Baudot-Hilton LaMare
- 2. WANG WANG BLUES Eddie Miller-Johnny Henry-Busin-Lee Wood
- 3. BEALE STREET BLUES W. C. Handy
- 4. WABASH BLUES Fred Mocken-Dave Ragle
- 5. FIVE POINT BLUES York Lawson
- 6. BAYOU BLUES Merty Corp

Personnel on LONESOME ROAD • BAYOU BLUES • MY INSPIRATION • COLUMBUS STOCKADE BLUES • WABASH BLUES

Trumpet—Manie Klein, Conrad Goetz, Art Depew, Shorty Shreck  
Trombones—Moe Schneider, William Scheuer, Harold Diner, Peter Lefthouse  
Reeds—Jack Dumont, Russ Cheever, Babe Ruskin, William Ulyse  
Rhythm—Samie Schwartz, Stan Wrightman, piano; Marty Corp, bass

Personnel on ST. LOUIS BLUES • BLUE FOUNTAIN • WANG WANG BLUES

Trumpet—Manie Klein, Conrad Goetz, Art Depew, Jackie Coon  
Trombones—Same as above  
Reeds—Willie Schwartz, Eddie Miller, Babe Ruskin, Matty Matlock, Chuck Gentry  
Rhythm—Same as above

Personnel on MEMPHIS BLUES • AUNT HAGER'S BLUES • FIVE POINT BLUES • BEALE STREET BLUES

Trumpet—Jackie Coon, John Ernst, Art Depew  
Trombones—Same as above  
Reeds—Jack Dumont, Russ Cheever, Eddie Miller, Babe Ruskin, Chuck Gentry  
Rhythm—Same as above

PETE FOUNTAIN IS BACK in jazz where he belongs. The clarinetist from New Orleans has returned home "to swing a little." As he's expunging it, "and live the life that I know best." Though grateful for the exposure and recognition accorded him while the swinging member of the Lawrence Welk TV family, it became progressively apparent to Fountain, during his two-year tenure with the Welk organization, that the association could not be a lasting one. "I guess champagne and bourbon don't mix," he told a writer from *Down Beat Magazine*.

"Environment plays a large role in a person's development," say certain medical authorities of the psychiatric fraternity. Fountain's life story is wholly in harmony with this idea. Jazz

has been a part of his experience almost as far back as he can remember. His Dad was a jazz musician, and was a frequent guest of celebrities among his friends, and the sound of this music, a constant feature in and around the Fountain home, you know, in New Orleans has always had more than its share of jazz, being one of the chief centers, cradles, if you will, of "out" music. Elements peculiar to jazz and jazz performance were/are to be found there without question.

Considering the situation in which Fountain was born and bred, it was almost inevitable that he select an instrument basic to the more traditional forms of jazz. At 12 he began his study of the clarinet—a full-time job ever since—with Mr. Alessandro of the New Orleans Symphony. For nearly seven years, Fountain played and studied before working his first professional job, a most gratifying experience. Pete replaced his idol, Irving Fazola, at a strip joint, the night of his death.

"I had to lie about my age," Pete told an interview. "After a little while the management found out I was 12. I started gigging down in the city, anywhere I could work."

With the exception of a short time spent to work with *Jazz Limited* and the *Blue Note*, Pete stayed close to home. He worked with a number of New Orleans' professional artists and was very happy with his lot. In 1957, Welk beckoned, and this relationship that would meet the clarinetist in the commercial big band time began. It ended in 1959, and *Down Beat* must surely express the reason: "Jazz is jazz, and square is square, and never the twain shall meet."

Prior to returning to New Orleans to open his own jazz club, the Batoum Lounge on Bourbon Street, Pete cut this album, in itself an emancipation proclamation. He obtained man that he was, respect and credit. He became a studio elite; all of whom feel jazz strongly, are flexible, and in the same traditional sense, are unique.

"We got the right cats," Pete emphatically declared during our phone conversation. "The guys were happy. Manzie Klein enjoyed the dates so much that he brought his wife after the first session to hear the rest. These sessions weren't like recording dates. They were relaxed. All of them enjoyed that way. The real important thing was to get off the ground right away and swing, and I think we did that."

Asked about his style, the general feel of his solos in this presentation, he replied: "I'm trying to combine Fazola's medium sound with Benny Goodman's drive. Both of those guys are my idols. You'd be surprised how much drive, that gets it."

"I forgot it. I like to play what the situation demands. Eddie Miller, an old favorite of mine, had the tenor solo. Jim Best and Conrad Goetz, the trumpet jazz; Miss Schneider was our trombonist; and the telephone comments were by young Jackie Coon, a West Coast kid who really breaks it up!"

Miller was the man with moon lips and leather lungs, one Conrad Goetz, "the daddy" of lead trumpet men, and drummer Jack Sperling who seems to fit in no man-made climate, and thus we speak of the album concept, how appropriate it was considering the situation.

What better way to celebrate a return to jazz than by cutting an album of blues? Pete selected old ones and had some new ones written. All of them, in performance, are blues in feeling; the majority, blues in mood. The arrangements by Bud Dent, Frank Scott, Stan Wrightman, Art Lewis, and Merty Corp are uncluttered and swinging; they point to advantages, and have an unmistakable traditional flavor.

What this writer finds most impressive is the relaxation and lack of pretension about the person. Though there is a big band involved here, an easier recorded sense of rapport typifies this recording. There is no tension here. But that is the secret. The large jazz bands are most commanding when functioning as a great small unit world. As drummer Mel Lewis said while a member of the Stan Kenton band: "When we can get 18 men 'walking' like five, the band is truly swinging."

As for Fountain, himself, I'll just dig him, for he doesn't try to prove anything with his playing. He just decides to tell a story through his horns, and most often it is more than ample recompence for the time spent listening.

BURT KORALL

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# PETE FOUNTAIN'S NEW ORLEANS



# PETE FOUNTAIN'S NEW ORLEANS

**Clarinet Solos with Rhythm Accompaniment**

**SELECTIONS INCLUDE:**

- 1. WHILE WE DANCED AT THE HARD CRAB (Johnny Green)
- 2. A CLOSER WALK (Natalie Cole, Artie Shaw, Pete Fountain)
- 3. WHEN THE SAINTS COME MARCHING IN (March - Eddie Fisher, Pete Fountain, Artie Shaw)
- 4. WHEN IT'S SLEEP TIME DOWN SOUTH (Pete Fountain, Artie Shaw)
- 5. OL' MAN RIVER (Pete Fountain, Artie Shaw)
- 6. COTTON FIELDS (Pete Fountain, Artie Shaw)

No matter how far upstream jazz may have come from New Orleans, there exists a nostalgia, in some cases a reverence, in most minds, for that early cradle of American music. And, as a general rule, New Orleans musicians help to perpetuate that nostalgia and reverence. They live on streets with wonderful names. They study in time-honored tradition. They begin their professional lives in a flamboyant manner. Then they work on other streets with even more wonderful names. And, at least since that first wave or two, which went to Chicago, they just never want to leave home.

Pete Fountain is a New Orleans musician and he fits that pattern in a manner almost too good to be true.

Born there in 1930 (July 3rd), he studied clarinet with Mr. Alessandro of the New Orleans Symphony. Although he played jazz during those early years, it wasn't until he was nineteen that he worked his first professional jazz job. "It was the night that Faouzi died. They needed someone to substitute for him, so I took his job in a strip place." That was an odd coincidence, because Irving Faouzi, another New Orleans musician who didn't like to leave home, and Benny Goodman were the two greatest influences on Fountain ("my two real idols"), and they still are, as is evident in his playing.

I had to lie about my age to get that job. After a little while the management found out and fired me, so I started gigging around the city, anywhere I could work."

Then, several years ago, Pete did leave New Orleans, and Lawrence Welk confused his listeners and watchers somewhat by hiring Pete as a soloist, presenting him once an evening with a small unit from the band in some jazz selection.

This viewer at least (and I have always been a steady customer, because the Lawrence Welk program is continually the best comedy show on television) was disturbed by Welk's perpetuation of the age-old legend that jazzmen couldn't read music. He even apologized to his audience

in that way one evening, in explaining away Pete's seeming inaccuracy during most of the band numbers. But audience reaction was enthusiastic, and Pete gratefully acknowledges the debt which he owes to Welk for his current jazz success.

In 1957, I finally had the opportunity to hear Fountain without Welk, when he sat-in with the Bobby Hackett sextet in the Voyager Room. He was already beginning to feel the pinch of once-a-week jazz, and his enthusiasm that night was contagious, and so was his playing.

Perhaps that was the breaking point, for, although he stayed with Welk for a year after that, he began to collect train, bus and plane schedules from anywhere to New Orleans.

This year the urge became too strong and back he went. Now he lives on Annunciation Street and works in a club called the Bureau Lounge on Bourbon Street (what did I tell you about those names?).

He has "a small interest in that club. Hey, you know what, we play six hours a night, and the place is packed from nine until we practically every night. You know it's that puts a little bread on the table" (all of this in less of a Southern accent than has Sherry Rogers).

During the day he's still studying: "There's always so much more to learn." But at night, for six hours, with just a rhythm section, he makes the bread that goes on the table, believing that by the time that all the publicity from the Welk show comes to an end, he may be lucky enough to have built a sufficient reputation of his own.

"There's still quite a bit of jazz in New Orleans, you know. In proportion, we probably have more than you have in New York City. We certainly have more than in Los Angeles. On Bourbon Street alone, there's seven Dixieland bands. Plus me. You know, me and the rhythm We'll swing away."

That, this album will show. With pianist Stan Wrightson, bassist Morty Corb and drummer Jack Sperling, all of them free-wheeling swingers, Pete demonstrates what has been a long time developing in this guided tour through his musical life—that Pete Fountain is a wonderful clarinetist, a member of that old school of warm, personally communicative musicians whose playing denies a date-line. What can be heard here is an excellent musician, accompanied by other excellent musicians, playing songs that are as familiar as the seasons of the year, allowing talent and artistry to grace each with that pleasant freshness that each season brings.

But now I am getting carried away by words, and the temptation is strong to close with some play on his name, such a wonderful one for a jazz musician. I thought for the moment such a working of his name into the album title would be especially fitting. But *Pete Fountain's New Orleans* would probably be the best name that there could be for this collection. If You Know What It Means to Miss New Orleans, you'll know how happy he is to be back. And that is the eminently satisfying music of a happy man.

Bill Cost

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DIXIELAND JAMBOREE

STEREO ACORN STEREO  
HIGH FIDELITY

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# DIXIELAND JAMBOREE

The Big Parade  
Rockin' Chair  
Dream Boat  
Squeeze Me  
Farewell Blues  
Down Home Rag  
Lovin' Arms  
Lullaby of the Leaves  
Trippin' Along  
Easy Livin'

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#### 627 SONG IN JERSEY STYLE

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#### 621 LULLABIES AND POPULAR ORIGINS

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#### 626 THE NATIONAL ENTRÉE MARCH

Cabinet Baggy, etc.

#### 629 NEWEST MELODIES AND FROM PROGRESSIVE RECORDS: etc.

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#### 624 PLEASANT POLKAS

Little Brown Jug, Fox Polka; Chamber Polka, etc.

#### 622 THE GOLDEN SONGS

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#### 645 SING WITH HONEY TONK

Plains and Singers

#### 649 ACCORDION FAVORITES

Bohemian Waltz, Neapolitan

#### 645 ACCORDION FAVORITES

One Step, etc.

### 622 BROADWAY—

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### 629 THE MERRY WIDOW

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### 645 JAZZ

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### 648 SING WITH HONEY TONK

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### 649 ACCORDION FAVORITES

Bohemian Waltz, Neapolitan

### 645 ACCORDION FAVORITES

One Step, etc.

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I'm a Happy Man,

#### 650 SAMOEDS

They're Coming Out All Over,

#### 651 YOU II NEVER WALK ALONE

etc.

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Piano Concerto No. 5

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#### 615 TSCHAIKOWSKY:

Violin Concerto No. 1

#### 622 TSCHAIKOWSKY: VIOLIN

Concerto in D Minor

#### 627 GRIG. PIANO CONCERTO

No. 1

### ALL TIME FAVORITES

#### 625 PEER GYNT SUITES

Anitra's Dance, In the Hall of the Mountain King, etc.

#### 627 NUTCRACKER SUITE

Waltz of the Flowers,

#### 618 TITAN OVERTURE

Blue Danube, etc.

#### 625 WILLIAM TELL OVERTURE

Poet and Peasant, etc.

#### 627 VIENNESE WALTZES

Waltz of Spangles, etc.

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#### 621 THE SLEEPING BEAUTY

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#### 622 SCHUMANN SUITES

etc.

#### 624 MOZART'S HUNGARIAN DANCES

etc.

#### 647 SERGIORIN'S PIANO CONCERTO

etc.

**STEREO** **PHONIC**

In these recordings the music has not been reshaped or refined; for the original recording has been used and the studio tracks have been mixed to fit the record. You will notice that each track has its chance to really sing, and to dictate the character of the piece. The different sections of the orchestra tell very different stories, individually against their accompaniment. The recording equipment placement is consistent with the actual studio environment and are especially suited to tell the subject.

STEREO

# THE Dixieland STORY



Matty Matlock  
and the  
Paducah Patrol

Vol.  
2

Tiger Rag  
Sensation  
Original Dixieland One Step  
Singin' the Blues  
Muskrat Ramble  
Clarinet Marmalade  
Milenberg Joys  
Basin Street Blues  
Riverboat Shuffle  
Dippermouth Blues  
Davenport Blues  
King Porter Stomp

VITAPHONIC

STEREO

WARNER BROS.

HIGH FIDELITY



**The  
definitive  
anthology**



Produced by Lou Busch \*\*\*\*\*  
**THE DIXIELAND STORY**  
 by Matty Matlock \*\*\*\*\*  
 and the Paducah Patrol \*\*\*\*\*  
**Volume Two** \*\*\*\*\*

Matty Matlock's music is Dixie, the unvarnished variety. It's the authentic and logical growth of music that started out in old New Orleans.

But Matty Matlock's Dixie is neither traditional nor antique. If an album needs a purpose, Matty has one for "The Dixieland Story." He is determined to take the style back from the collectors, purists, and Library of Congress. To accomplish his mission Matty has backed his own clarinet with an able platoon: Stan Wrightman, piano; Nick Fatool, drums; George Van Eps, guitar; Morty Corb, bass; John Best and Shorty Sherock, trumpets; Moe Schneider and Abe Lincoln, trombones; and the great sax star, Eddie Miller, on baritone.

The musicianship, the technical excellence of all who blow on these sides, their freedom, inventiveness, and spirit demonstrate Matty Matlock's theme: "jazz in the Dixieland manner is a lively, growing kind of jazz." How well it is growing the group clearly illustrates. Both the wailing jazz and the low down blues shine through in these spirited, authentic Matlock treatments.

---

\* Side One \*

**TIGER RAG** — March number one from the book of marches played by the New Orleans street bands, Tiger Rag is the most famous of all jazz pieces and the connecting link between band music and jazz.

**SENSATION** — Recorded in 1917 and copyrighted by the Original Dixieland Jazz Band, "Sensation" was part of the traditional literature played by early jazz groups.

**ORIGINAL DIXIELAND ONE STEP** — Another selection on the ODDJB 1917 recording session which reputedly accounts for the first jazz sides ever made.

WARNING: Reproduce only with stereophonic cartridge and stylus, pressure not to exceed six grams

Cover photo by Bert Six

**SINGIN' THE BLUES** — A song made famous by Bix Beiderbecke's improvised chorus on a Frankie Trumbauer record. The ensemble plays Bix's ad lib chorus note for note.

**MINSTREL RAMBLE** — Though the style of the composition is simple, it was written by one of the great traditionalists, Kid Ory.

**CLARINET MARMALADE** — Larry Shields, Nick La Rocca, Eddie Edward? Henry Regas, and Tony Spargo—the Original Dixieland Jazz Band — are listed as the composers. It, too, was recorded in 1917.

---

\* Side Two \*

**MILKHOUSE JOYS** — Jelly Roll Morton takes credit for the song with Paul Maree, leader of the New Orleans Rhythm Kings, and Leon Rapolo, the brilliant clarinetist.

**BABY STREET** — A "pop" song with the mood and quality of early jazz compositions written by Spencer Williams, who went on to contribute such standards as "I Ain't Got Nobody," "Everybody Loves My Baby," and "Careless Love."

**RAVENBOAT SHUFFLE** — Hoagy Carmichael's first successful song. When it was recorded by the Wolverines, Carmichael listed the address of the publisher (himself) at "Keeps Sigma House, University of Indiana."

**OPPENHEIMER BLUES** — Credited to King Oliver and Louis Armstrong, the song later evolved, via improvised choruses, into "Sugar Foot Stomp."

**DAVENPORT BLUES** — A Bix Beiderbecke composition named for his home town. Bix was one of the first jazz musicians to be influenced by classical composers. "Davenport Blues" reflects this early influence.

**KING PORTER STOMP** — Another original from Jelly Roll Morton's repertoire. It is named in honor of an itinerant piano player, Porter King.

(The **DIXIELAND STORY** was originally issued by Warner Bros. Records in 1958 as a two-record, boxed set (2BS 1202). In response to numerous requests, it has been re-issued as two individual albums: the same swinging music in brand new packages.)

In VOLUME ONE of "The Dixieland Story," Matty Matlock and the Paducah Patrol ramble through *Wolverine Blues*, *St. James Infirmary*, *Royal Garden Blues*, *Holy Sunday*, *Jazz Me Baby*, *South Hampton Street Parade*, *Sonata*, *Capricious*, *Little Rock Getaway*, *Washboard Blues*, and *Paducah Parade*. (B 1317)

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*For your further listening enjoyment, may we suggest:*

<i>Satchmo: A Musical Autobiography,</i>	Decca DXM 155
Louis Armstrong . . . . .	Corral 57089
1898-1958, Bob Crosby . . . . .	
<i>And They Called It Dixieland,</i>	
Matty Matlock . . . . .	Warner Bros. 1282
<i>Four Button Dixie</i> , Matty Matlock . . . . .	Warner Bros. 1280

**DYNAMIC** A NEW DIMENSIONAL SOUND **STEREO**

SF 9019



## SALT CITY SIX



Dixieland at the Roundtable

**PERSONNEL:**

NICK PALUMBO, Clarinet  
 CHARLES CAMERON, Drums  
 BILL BARTELL, Trombone  
 PHIL HOGAN, String Bass and Tuba  
 BILL ANDREWS, Trumpet  
 GASPARÉ "GAP" MANGIONE, Piano

## DIXIELAND at the ROUNDTABLE



**SIDE A:**  
**WOLVERINE BLUES**  
 NEW ORLEANS

INDIANA (Back Home Again in Indiana)

**SIDE B:**  
**LIMEHOUSE BLUES**  
**SATANIC BLUES**  
**76 TROMBONES**

This Salt City Six outfit differs from other "Dixieland" groups in one major respect: they are more musical. They are not contenting on an attempt to bring back a style of playing that was inherent during a past era. They do play 12 standards that were popular tunes in that past era, but in their interpretations are found fresh ideas, and even a modern phase here and there and this is all accomplished with a swinging rendition.

The ladies in the combo are all young and enjoy what they are playing. They are the best looking girls you'll ever see in a group of musicians. This can be attributed to their own ensemble work as well as in the individual solo's. I have seen Syracuse University students in the Monday Club up in Syracuse, N. Y. rise from their tables and even stand on couches to applaud the Six after an especially exciting performance.

The original Salt City Six has since evolved from an earlier band known as Will Alger's Salt City Five working out of Syracuse where now dry salt evaporation gives the city its sobriquet of "Salt City." Both the old band and the new group have wandered afar, while keeping Syracuse as a base. They have been a familiar attraction at the Blue Note in Chicago, the Stardust Hotel in Las Vegas, the Rail in Milwaukee, the Rumba Bar in Miami Beach, Crest Lounge in Detroit, the Savoy in New York, the Hotel in Washington, D. C. and the Roundtable in New York City.

One of the outstanding and most promising instrumentalists in the band is a 24-year-old Nick Palumbo who plays clarinet. A native of Scranton, Pennsylvania, Nick attended Syracuse University and is a graduate of the School of Music. He began his musical career on the West Coast with a kid band known as Ken Muller's Musical Whiz. They were a sensation on television shows such as Hollywood and Las Vegas. Nick had previously landed in Toronto, Canada where he became connected with an unorganized boy band when he was discovered by Will Alger's Salt City Five, then playing the Colonial Tavern. The boys knew clarinetist Jack Mahew was planning to leave the Five to join the Dukes of Dixieland and they advised Nick to make his way back to Syracuse where he had started his musical career. At the age of 16 he headed out on the scene when Jack left and was hired by Alger. He is the only ex-member of the old Five with the present personnel and consequently re-invented the martial of nominal leader when Will Alger decided to get off the road. Palumbo is a facile soloist and plays well-composed improvisations, ranging from New Orleans styled phrases in the medium and low register to original modern ideas down the entire scale of musical instruments. Although he solos on all the sides, you'll find his work especially outstanding on "SATANIC BLUES," "CRIBBIRIBIN" and on Jerry Roll Morton's "WOLVERINE BLUES."

The lead horn in the driving ensemble and a star soloist in the band is Bill Andrews, a 26 year-old Bostonian. Bill has studied extensively at the Boston Conservatory of Music. He loves Dixieland music and plays it with great fervor in the tradition of the St. Louisans and the New Orleans. With the opportunity to join the Salt City Gang came along he didn't hesitate in spite of his musical studies at the Conservatory and a well established Euclidian group of his own known as the Dukes of Dixie which he had led on jobs throughout New England for several years.

Bill's trumpet is unusually effective on "WOLVERINE BLUES," "IM COMING VIRGINIA" and on Hoagy Carmichael's lesser

known melody, "NEW ORLEANS." There is a bell-ringing rhythm and a driving tempo to the Melodeon here. The front-line clarinet, originally held by ex-leader Alger, has been taken over by a comparatively experienced bug band trombonist Bill Bartell, 25 years old, has worked in the name bands led by the late Hal McIntyre and Dean Hudson. The latter leader has led a popular band around the Southern college circuit for years.

Bartell plays long solos on "NEW ORLEANS," "INDIANA" and "SALT CITY" and on "76 TROMBONES" from "The Music Man." As well as melodic solos, Bartell is given to occasionally using his horn as a percussive instrument in ensembles and now and then playing a short *glissando* phrase. Gaspare "Gap" Mangione is a pianist whose playing is more in the modern mode than in a Dixieland vein but this band is used to the style.

Charles Cameron originally from Rochester, N. Y. and the boys in Syracuse while attending Syracuse University. He is 21, and in spite of his modern thinking enjoys playing with the Six. His best solo on this set is on "INDIANA (Back Home Again in Indiana)," the melodic line of which has always attracted the progressive musicians.

Hagan is a native of Syracuse and is 24 years old. He attended Syracuse University School of Music and also got involved in the boy band that he and his brother played locally. The drummer in the band, Charles Cameron, is a 27-year-old professional musician from Rochester and a veteran of a famous Rochester Syracuse band known as The Dixieland Ramblers. They played for many years regularly at the Golden Grill under the leadership of Max McCarthy. While Nick Palumbo continues with the band and apparently has no desire to leave, Charles, who besides holding the group together musically, has taken upon himself the many business details of the group.

Cameron's drums are usually the last instrument heard on a rendition. He sometimes taps his cymbal to sort of put a period at the end of a number, or he will bang the cymbal to give a fading out sound to the ending. In this set he plays a sharp drum solo on "INDIANA" and a long one on "SATANIC BLUES" and a longer one on "WOLVERINE BLUES."

The tunes presented here by the Six are not the usual run of Dixieland standards. The band is noted for working out Dixieland arrangements on melodies that appeal to them. Included here are probably the only recorded Dixieland versions of "CIRIBIRIBIN" and "VOLARE."

It is hoped these recordings will bring as much pleasure to the listeners as the Salt City Six' playing has given to the many college and nightclub audiences they have pleased over the years.

GEORGE HEEPER, Associate Editor Down Beat (New York)

MORE DIXIELAND DINNER DANCE FAVORITES BY

RED \* NICHOLS  
AND THE FIVE PENNIES

# DIXIELAND SUPPER \* CLUB



Capitol  
RECORDS  
INTERNATIONAL

SENTIMENTAL JOURNEY • CORKY • MEDLEY: BLUE, A BLUES SERENADE • HARLEM NOCTURNE • ALWAYS • LONDONDERRY AIR •  
SUMMERTIME • THE BIRTH OF THE BLUES • WHY WAS I BORN? • CANADIAN CAPERS • WHAT IS THERE TO SAY • MOONLIGHT BAY

Red and the Pennies are famous for smooth stylings of ballads and up-tempo tunes...like those which made their "Dixieland Dinner Dance" a best-selling album...like those which make this album call to mind a

# DIXIELAND SUPPER CLUB

## RED NICHOLS AND THE FIVE PENNIES

The value of a dollar may vary from day to day, but there's never any doubt about a Nichols' worth. Red and the Pennies are about as stable a musical group as you'll ever hear. They can always be counted on to provide a danceable Dixie beat, one that circulates as freely among collegians as among long-time grads. Fact is, Red regularly appears of clubs like the Sheraton-West's Zebra Room in Los Angeles and the Sheraton Palace's Tudor Room in San Francisco, and draws dance crowds of all ages.

And certainly the easy beat of *Sentimental Journey*, which leads off this album, is an irresistible call for everyone to dance. So, for that matter, are *Why Was I Born?*, *Was There to Say*, *Londonderry Air*, and the medley of *Blue* and *A Blues Serenade*. On the other hand, you'll find yourself swinging out to *Always*, *Canadian Capers*, *Corky*,

and *The Birth of the Blues*—numbers which are a credit to the listening account as well.

Dancing or listening, you'll be quick to notice how smooth o blend Red and the Pennies achieve. As you might suspect, the Pennies have been in Red's collection for some time. His cornet has been complemented by Rolly Culver's drums for 20 years, Joe Rushton's big bass sax for 15, and Billy Wood's clarinet for 8. And though joining the group for the first time here, pianist Sid Appleman and trombonist Robbie Robinson fit in so well that Red is sure they'll stay for many an in-person and album encore. By the same token, "Dixieland Supper Club" will fit in so well with your dancing moods that you'll be returning to it over and over again.

Produced by BILL MILLER

**SIDE ONE SENTIMENTAL JOURNEY • CORKY •  
MEDLEY: BLUE, A BLUES SERENADE • HARLEM  
NOCTURNE • ALWAYS • LONDONDERRY AIR**

**SIDE TWO SUMMERTIME • THE BIRTH OF THE  
BLUES • WHY WAS I BORN? • CANADIAN CAPERS •  
WHAT IS THERE TO SAY • MOONLIGHT BAY**

AMONG OTHER CAPITOL ALBUMS BY RED NICHOLS AND THE FIVE PENNIES.

(S) indicates also available in Stereo.



DIXIELAND DINNER DANCE •  
Red Nichols, tenor; September  
Sax, piano; Rolly Culver,  
drums; Joe Rushton, bass  
sax; Billy Wood, clarinet;  
Robbie Robinson, trombone.  
(SST 1297)



MEET THE FIVE PENNIES •  
With the Five Pennies: Bill Miller,  
Walt You Fleisch, Connee  
Barbier, Eddie Rous, and the  
Marie. Plus: "I'm a Little Teapot,"  
"Whistle, more."  
(SST 1296)



NICHOLS AT MARYLAND •  
With the Five Pennies: Bill Miller,  
Walt You Fleisch, Connee  
Barbier, Eddie Rous, and the  
Marie. Plus: "I'm a Little Teapot,"  
"Whistle, more."  
(SST 1183)



PARADE OF THE PENNIES •  
Walt You Fleisch, blues; September  
Sax, piano; Rolly Culver, drums;  
Joe Rushton, bass; Eddie Rous,  
clarinet; Robbie Robinson, trombone.  
(SST 1291)

COVER PHOTO/CAPITOL PHOTOSTUDIO/CHEN VEDDES

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# MUGGSY SPANIER

## AND HIS DIXIELAND BAND



LAZY PIANO MAN  
DIXIE FLYER  
SWEET GEORGIA BROWN  
FEATHER BRAIN  
HOME  
IT'S A LONG, LONG WAY  
TO TIPPERARY  
CAUTION BLUES  
ALABAMA JUBILEE  
SOUTH  
SUNDAY  
TIGER RAG  
BLUE ROOM

Printed in U.S.A.

# HIGH FIDELITY

WING MGW 12165 • MUGGSY SPANIER AND HIS DIXIELAND BAND

**LAZY PIANO MAN**  
(Accap) 2:38

**DIXIE FLYER**  
(Accap) 2:47

**SWEET GEORGIA BROWN**  
(Accap) 2:55

**FEATHER BRAIN**  
(Accap) 2:47

**HOME (WHEN SHADOWS FALL)**  
(Accap) 2:57

**IT'S A LONG WAY TO TIPPERARY**  
(Accap) 2:41

**CAUTION BLUES**  
(Accap) 2:54

**ALABAMA JUBILEE**  
(Accap) 2:45

**SOUTH**  
(B.M.R.) 2:23

**SUNDAY**  
(Accap) 2:54

**TIGER RAG**  
(Accap) 2:34

**THE BLUE ROOM**  
(Accap) 2:58

# MUGGSY SPANIER AND HIS DIXIELAND BAND

Time goes right by Muggsy Spanier and neither one of them ever stops to say hello. They don't recognize each other's existence. This is not a comment on his age—he's still a fair young man—but on the immutable manner in which he plays the happiest music this side of old, old New Orleans.

Noboddy will ever understand how this sad-faced Chicago boy, with shamrocks for eyes, ever withstands the pressures of a constantly modernizing music and the changing tastes of audiences. Maybe it's a subtle strength of character or maybe it's a God-given case of faulty hearing. But the singing freshness in Muggsy's old-time style, the ever-spontaneous combustion of his authentic Dixieland output never seems to change. The true Dixieland connoisseur today has two sources for seeking his love-object: either in the faded old recordings of Joe Oliver, Louis Armstrong, Bunk Johnson, if he can find them, or the even more desirable choice of the live and ever-lively white-hot trumpet of Muggsy Spanier.

Old time fans will never forget the early Chicago days, say 1927, at the Midway Gardens, when Muggsy locked horns with the likes of Bix Beiderbecke and Jimmy McPartland, and set up a throbbing pulse with Davey Tough, George Wetling, Eddie Condon. Some of those today have gone beyond and others stayed to shift their styles with time. But Muggsy's horn and its torrid message became fixed as in a cake of ice—fixed in its shape but never cooled in its urgency. Muggsy Spanier is the real thing.

When Muggsy shows up for his job, conversation lowers to a whisper and everyone finds himself trying to look glum—out of respect. It's an involuntary reaction; his funeral face brings it on. Then he climbs up on the stand and lightning strikes. Happy quivers run down your back. The whole room turns from blue to a brilliant orange gold. It's the world's happiest time again. Muggsy's on.

Here is the man who has stopped all the clocks, turned all the calendars towards the wall, raised the melting point of brass and upset Einstein's theory of relativity in time and space.

Muggsy Spanier is the immovable object who makes the irresistible music.



Printed in U.S.A.

This Ultra Custom HI FIDELITY recording is the result of the most exacting studio work and the best in professional recording techniques. Available on Mercury 301 tape machines & Fulla Pipe and Liquidair disc recorders. The sound is clear, the bass is deep, the treble is sharp, the overtones are perfectly in tune. The ultra-modern "C" cut groove is the result of a unique design applied with a skill other studios could not duplicate. All of this adds up to a recording that is the finest in quality and performance. The first recorded application is on the recording of this record. The second application is on the recording of the original record. The third application is on the original record.



# HI FIDELITY

# Jim Cullums' Happy Jazz



HAPPY JAZZ RECORDS

AP-93

THE HAPPY JAZZ BAND VOLUME 4

# Jim Cullums' Happy Jazz

## SELECTIONS

## SIDE I

1. Willie The Wopper	—
2. Sunset Cafe Stomp	2:58
3. Someday Sweetheart	2:48
4. Angry	3:30
5. Susie	4:08

## SIDE II

1. Pelican Panic	3:40
2. Singin' The Blues	3:54
3. I Ain't Gonna Give Nobody None of This Jelly Roll	3:07
4. All Night Blues	3:58
5. Lizard On A Rail (Hawawha)	2:45

## PERSONNEL

Jim Cullum Sr.	Clarinet
Jim Cullum Jr.	Concertina
Gino McKenna	Trombone
Wilhelm Davis	Sousaphone
Cliff Gillette	Piano
Curtis Williams	Bass
Howey Kennedy	Drums
also:	
Ben Valfer	Banjo on Someday Sweetheart (recorded in an earlier session)

There are three other Happy Jazz albums available



Turn us up now. Ewing D. Nunn, president of Androphile Records, bestowed a signal honor upon the City of Philadelphia

He had infused their

Diamonduke, once the library for which he is famed, invited the writers there to have a happy hour at his place.

During the repast, Mr. Nunn remarked casually that he had been in New Orleans recently. And, to justify this apparent aberration, he explained that while there, he had recorded "a pretty good group." Made mellow by alcohol and a little salt, he said he would send me a pressing. And there the matter dropped.

Some weeks later, a slab of black vinyl arrived by a blank white label inscribed in the mat. There was no identification of the band, no list of tunes it could only be a "mighty good group" from San Antonio.

But, wait a minute. Mr. Nunn's "mighty good group" was nothing more than wiser. But I was totally unprepared for the joyous sound which poured from the speaker. It was Jelly Roll Morton's "The Chant" — diamond-clear, tight as mesh, and yet swinging, ensemble.

For an instant, I thought I played that single record myself. When they were, I was convinced they were one of the finest traditional jazz bands I had in a quarter century of record collecting.

Todays' "Local 100" sounds which I enjoyed were produced by Jim Cullum's Happy Jazz Band. And my admiration on this score hasn't changed my opinion of their musical output. If anything, my admiration for the band rises with each succeeding record (this is their fourth).

One of the Happy Jazz Band is a father-and-son team, the likes of which hasn't been heard since the days of "Papa" Joe and "Sonny" Joe. Jim Cullum, full-bodied clarinet with overtones of Irving Fazola in the lower register, Jim Jr. plays trumpet as if he had roamed with Dixie at Lake Forest Academy. Jim Cullum has had the wholesale grocery business founded by Jim Cullum Sr. his father.

With one exception, the remainder of the Happy Jazz Band is also absorbed in the world of San Antonio — George Davis, Sonny Davis, a solid brother, Drummer Harvey Kunklester is employed by the Treasury Department, and pianist Cliff Gillette works for a teaching firm. Only Curtis Williams, the bass player, is a transplant from the Midwest. Jim Cullum, born in 1922, but it would be a mistake to classify Jim Cullum's Happy Jazz as "More accurately, the Cullum group is made up of jazzmen who happen to be in business." Jim Sr., a native of Chicago, has had a long tour on name bands, and Kinney and Davis have graced with regional bands. Young Jim Cullum developed his talents by listening here, then playing along with his father's collection of old jazz records.

Their home base for the Happy Jazz Band is The Landing, a restaurant on the San Antonio Riverwalk, opening three nights a week, breakfasting Friday evenings over WOAO (1200 AM). Private parties and jazz concerts feature here and you know them busy because at The Landing, four sets of playing regularly, with only one change in personnel, have given birth to a definite identity. Their music is extremely mellow sound, rhythmic melody, harmonically full, and infinitely relaxed at all tempos. These boys don't rush their fences. They know they get over with it.

The treat the tunes they play with the loving care and respect brought back to traditional jazz by Lu Watters. If a tune has a wist, they play it if certain passage lends itself better to harmonic singing rather than to open polyphony, these boys hand play in a way. In short they treat the music as a composition, not as a seven-man jam session. To devotees of the Preservation Hall approach to traditional jazz, this may smack of heresy. But to those who like the Happy Jazz Band, this is the sound of New Orleans style by Jelly Roll Morton; it won't be heresy but musical good sense.

Listen now to Jim Cullum's Happy Jazz in superbly recorded (by E. D. Nunn. Who else?) treatments of:

*Willie the Wopper*. Most notable previous rendition of the saga of a Country singer who was a woman in drag, was the 1928 recording by Eddie Miller. Walter Melvin, Matt Blame and Grant V. Brundage get composers' credits, but jazz researcher Paul Crawford believes Willie is probably a public domain tune, old when Scott first played it. The Cullum going to take it to the top.

*Sometime Sweetheart* by Percy Venables commutes Chicago's Sunset Cafe at 35th and Calumet Streets. There, 40 years ago, young Louis Armstrong astounded, with the virtuous virtuosity, listeners used to the more sober styles of King Oliver and Freddie Keppard. The tune has been indefinitely associated with

the Hot Lips, but Jim Cullum Jr. leads with a rollicking "shout" in the outfitting ensemble, uses less to switch than to tax.

*Someday Sweetheart*. A pasty pup-trot from the Twenties by the Spikes brothers, this date has been resurrected by Jim Cullum. The original title, "Someday Sweetheart," is lost in the shuffle, but the title of the first Morton version was out in 1928. The Happy Jazz Band takes it a gentle, subdued treatment, winding it up with a poetry, imperceptibly sig.

*Angry*. Two of the Memphis brothers, Merritt and Henry, teamed up again after all due respect. Jim Cullum's treatment of this one in the jazz library. With all due respect, the HJBs recorded it again in 1940 in a bluesy, bluesy blues. In 1923, their version is palled voice-to-voice in comparison to the rousing Happy Jazz Band's treatment here from both Cullums and some underhanded respect.

*Sure*. Written by C. Neary and Guy Kahn, this 42-year-old gal really songs in grand style. But the Wolverines first recorded Sure in 1924. Bud Freeman and the Sunna Com Laude recorded it again in 1940 in a bluesy, bluesy blues. The Cullum treatment is taken at a brisk tempo than prior recordings and concludes as near a retard as we'll hear on record.

*Pelican Panic* was composed by New Orleans concert Johnny Wiggs to include the verse:

*Sure*... the Blues. One-time Original Dixieland Jazz Band pianist J. Russell Robinson and Conde Conrad wrote this lovely ballad at the dawn of the O.D.J.B. (See *CDJ-1*). The theme in the 1920 recording of the Marge, Mrs. Jimmie Lee, and the Blue Devils, is "I'm Sure." The title is 1927. Here the HJB pulls all the big stops, inton, codas and all, and Jim plays the famed Beiderbecke break in the middle of Jim's S. clairnes

*I Ain't Gonna Give Nobody None of This Jelly Roll*. As durable as any jazz tune ever written, this was born by Spencer Williams and Clarence Williams (no relation). Mamie Smith's "Cotton Club" blues, "Cotton Club Blues," was one of the most popular tunes in the true Happy Jazz style, the boys play the almost-forgotten verse as well as the chorus.

*All Night Blues*. This is one of those delightful tunes which, like Trifling Blues, are not blues in the strict 12 bar sense, though they convey the bluesy mood. Jim Cullum's treatment of this one in the 1920 recording of the Marge, Mrs. Jimmie Lee, and the Blue Devils, is "All Night Blues." It was disbanded "Richard M. Jones" when led by La Warr in 1946. The Happy Jazz Band gives it full-bodied, compound treatment, with a closer worked out in jazz time.

*Lizard On A Rail* is a 1920 standard blues band fare in this old march whodunit with the title "Howawha," and subtitle "A Summer Idyll." Oklahomans in New Orleans recall the melody, however, as "Lizard on a Rail." Though it bears a 1901 copyright, chances are good that it was aired by New Orleans bachelors before that date. The Cullum platoon marches on down, then swings Lizard out in jazz time.

ALAN WEBBER

Philadelphia, November 5, 1966

A few days ago my friend, Jim Cullum Jr. called me from San Antonio and while running up a phone bill that must have reached fifty dollars, he mentioned "Howawha." It was one of the tunes the Happy Jazz Band recorded for their new LP.

Already in a sweet brought on by the length of the phone call, I asked, "Is this one of your Texas Halloween jives, Jim?"

Ignoring my question, Jim pointed out that "Howawha" was also known as "A Summer Idyll." I had to agree that "Howawha" held more appeal than "A Summer Idyll." I can see why "Howawha" would be almost as bad a choice as "The West, The West, and You, Dear."

Jim wasn't through with "Howawha" yet: casually working his Texas-style phone bill, he went on to say that old timers in New Orleans referred to "Howawha" as "Hawawha." What is Hawawha? Well, the answer is Tufts University, an institution so dedicated to ذات, razza, razbi as it that the President and Chancellor are members of Professor William Rawls' "Tulane Jug Band,"

By the way, the number one club浩乎 put me in a state of shock, even though I wasn't paying for it. As I crept in San for a connection between the summer solt and Hawawha, I shouted, "Listen, Jim, I can't stand it any longer, I can't let this call go on. Forget about Hawawha and the tulane jug band, just call me on a real phone. Call On A Rail." And then I hung up before he could run the bill any higher.

That's how Hawawha became a lizted on a rail.

I think that even Longfellow will approve this switch; and I am sure that the legendary Chief will do a war dance when he hears this wonderful LP.

LU WATTERS  
Costa, California, November 7, 1966

Happy Jazz Records, Inc. 110 Oak Park Drive  
San Antonio, Texas, U. S. A. 78209

# BOBBY HACKETT LIVE AT THE ROOSEVELT GRILL

WITH VIC DICKENSON



BOBBY HACKETT assembled the group on this record  
and played for roughly two months at the Roosevelt  
Grill, NEW YORK City, in April and May of 1970.  
After almost a month it appeared that the band  
was so very good that it was criminal not to  
record it, and the offerings on this record were  
the best of ten evenings of recording in the  
second month. Our good friend Eddie Condon  
acted as "sub-host" and at one time or another  
almost every member of the WORD'S GREATEST JAZZ BAND,  
the group alternating with Bobby and Vic, offered  
their comments to me on various engineering and  
production matters, as did all the members of the  
quintet. AS SUCH everyone gets a bit of the credit.  
Special thanks also go to SHERMAN FAIRCHILD who  
furnished equipment and encouragement, to  
JACK BRADLEY for just about everything and to  
LEO MEIERSDORFF for his drawings and sketches —  
also done live at the Roosevelt.

STEREO  
CR105

BOBBY HACKETT  
CORNET

VIC DICKENSON  
TROMBONE

DAVE MC KENNA  
PIANO

JACK LESBERG  
BASS

CLIFF LEEMAN  
DRUMS

SIDE ONE:

SWING THAT MUSIC

MEDITATION

ALL MY LOVE

IT'S SO PEACEFUL IN THE COUNTRY

SUGAR

SIDE TWO:

STRUTTIN' WITH SOME BARBECUE

UNDECIDED

ALONE

CONSTANTLY

YOU'RE GONNA HEAR FROM ME

MARGIE

CHIAROSCURO RECORDS 15 CHARLES STREET. NEW YORK, N.Y. 10014

PRODUCTION and RECORDING: HANK O'NEAL - COVER and DESIGN: L. MEIERSDORFF

# MIDNIGHT IN MOSCOW



## KENNY BALL AND HIS JAZZMEN

HIGH SOCIETY

PUTTIN' ON THE RITZ

AMERICAN PATROL

TIN ROOF BLUES

YOU MUST HAVE BEEN A BEAUTIFUL BABY

BIG NOISE FROM WINNETKA

DARK EYES

SAVOY BLUES

I'M SATISFIED WITH MY GIRL

MY MOTHER'S EYES



# MIDNIGHT IN MOSCOW

## KENNY BALL AND HIS JAZZMEN

*Traditional jazz, once a uniquely American product, has found a home in many corners of the globe. Scandinavians in Sweden, Africans in Ghana, Malayans in Singapore all swing to the strains of "The Saints," and the famous solos created by such legendary jazz figures as King Oliver and Alphonse Picou sing again in lands which have newly adopted this irresistible idiom and made it their personal property.*

EVERY so many years, Dixieland is "revived," to enjoy a new lease of popularity, but in truth it never dies, for each new generation of jazz aficionados discovers its fascination and falls under the spell of its uninhibited self-expression. During the early 1960's, England—which has always held the closest musical ties with America—was swept by a wave of dixieland restoration, and the so-called "Trad Fad" took pride of position over all other contenders: the Rock 'n' Roll boppers, the singing strings and the big bands. Unfortunately, this revival was at first marred by poor musicianship, because many of the amateur Rock 'n' Rollers, seeing which way the winds of taste were blowing, put down their fender guitars and alto saxophones, and took up horns, tailgates and banjos. The music of New Orleans became the latest vogue, and enthusiasts flocked to hear great jazz performed with only moderate skill by musicians of less than capable talents.

In the center of this scene, there suddenly appeared a musician of outstanding virtuosity—Kenny Ball, described by the British jazz authority, Steve Race, as "... an accomplished, well-schooled musician with a taste for free-swinging jazz, a wily sense of presentation and showmanship, and the organizing qualities of a band leader. He assembled a group of musicians who could really play their instruments, and set about producing the music he loved, for the benefit of a public which was not over-blasted with quality jazz..."

The result was electrifying. Audiences quickly recognized the brilliant musicianship of Kenny Ball and his Jazzmen, who became the nation's first choice, with best-selling records riding at the top of the popularity charts and nationwide "star" billing. Kenny's *Midnight in Moscow*, at the top of the British listings, is already on our own national charts and promises to be the first of many best-sellers.

In this album, Kenny Ball and the Jazzmen present a varied collection of jazz and popular "standards," each of which possesses the unique personality of great jazz in the "trad" tradition. In addition to the familiar favorites *High Society*, *Tin Roof Blues* and *Big Noise From Winnetka*, there is Kenny's best-selling *Midnight In Moscow* (adapted from an old Russian melody), together with *Dark Eyes* and some highly unusual stylings of *Puttin' On The Ritz* and *American Patrol*.



SIDE 1

**MIDNIGHT IN MOSCOW**

(Soloviev-Sedoi, Matrusovskiy, Ball)

**TIN ROOF BLUES**

(Melrose-New Orleans Rhythms)

**'MY MOTHER'S EYES**

(Bar-Gilbert)

**BIG NOISE FROM WINNETKA**

(Baudou-Crosby-Rodin-Haggart)

**\*YES SHE DO, NO SHE DON'T**

(I'M SATISFIED WITH MY GIRL)

(De Rose-Trent)

**PUTTIN' ON THE RITZ**

(Irving Berlin)

SIDE 2

**AMERICAN PATROL**

(F. W. Meacham)

**DARK EYES**

(Traditional)

**\*YOU MUST HAVE BEEN**

**A BEAUTIFUL BABY**

(Merce-Warren)

**SAVOY BLUES**

(Ed Ory)

**HIGH SOCIETY**

(Swan-Copeland-Green)

\*Vocal: Kenny Ball

KENNY BALL	Trumpet
JOHNNY BENNETT	Trombone
DAVE JONES	Clarinet
RON WEATHERBURN	Piano
VIC GOMBERG	Bass
RON BOWDEN	Drums
PADDY LIGHTFOOT	Banjo

Trumpet
Trombone
Clarinet
Piano
Bass
Drums
Banjo

# ECHOES FROM NEW ORLEANS



KID THOMAS  
ALGIER STOMPERS

LOUIS DELISLE'S BAND &  
WOODEN JOE'S BAND



VOL. 2



# ECCHOES FROM NEW ORLEANS



KID THOMAS  
ALGIER STOMPERS

LOUIS DELISLE'S BAND &  
WOODEN JOE'S BAND



VOL. 2

Side 1 (642):

- BUCKET GOT A HOLE IN IT
- COME ON DOWN TO NEW ORLEANS
- KID THOMAS BOOGIE WOOGIE
- ST. LOUIS BLUES
- SISTER KATE
- MARIE (\*)
- PANAMA (\*)

PERSONNEL:

AM LP 642:  
KID THOMAS' ALGIER STOMPERS  
Kid Thomas (tp), Emile Barnes (cl), Harrison  
Barnes (tb), George Guesson (bj, vo),  
Babe Philip (b), George Henderson (dm).  
Recorded in Hopa Hall,  
September 3rd, 1951.

AM LP 645 (A):

LOUIS DELISLE'S BAND  
Charles Love (tb), Louis Nelson (tb),  
Louis Delisle (cl), Johnny St. Cyr (a),  
Austin Young (b), Ernest Rogers (dm).  
Recorded in Louis Nelson's Home,  
July 19th, 1949.

Side 2 (646):

- BLACK CAT ON THE FENCE (A)
- PORK CHOP (A)
- HOLLER BLUES (B)
- DINAH (A)
- B-FLAT BLUES (B)
- CLARINET MARMALADE (A)
- YOU MADE ME WHAT I AM (B)

AM LP 646 (B):

WOODEN JOE'S BAND  
Wooden Joe Nicholas (tp), Louis Nelson  
(tb), Louis Delisle (cl), Louis Kappard  
(g, vo), Albert Glenny (b), Albert Giles (dm).  
Recorded in Joe Nicholas' Home,  
July 6th, 1949.

(\*) previously unissued.  
Omitted from AM LP 642:

Carlessa Love  
Sweet Georgia Brown.  
These we hope to include in a future LP  
of AM-material).

Omitted from AM LP 646:

Shoo Shoo Shoo Baby.

(This title appears on SLP 203:

Echoes From New Orleans, Vol. 1).

Notes from American Music LP 642:  
NOTES ... from a letter by Kid Thomas,  
1132 Wagner St., New Orleans.  
Now for I look into my past, I was born  
Feb. 2nd, 1892 in Algiers, St. John  
city of Reserve La. My father, a trumpeter  
in the Picquet Brass Band, was the keeper  
of the instruments - so sometimes I would  
listen to them. At first I used to try to  
play the valve trombone. My father  
seeing my interest must have given me  
a trumpet. From then on I played by ear  
until I came to New Orleans. I studied music  
under Prof. Manuel Manatta of Algiers.  
First engagement was at the Moran Club  
in Reserve. The band being able to play  
only three numbers and using a small violin  
made from a wood box. Edmond Hall  
was the clarinetist. I have played with such  
bands as the Red Devils, the Guards  
and Niles, advertising for Niles medicines.  
In New Orleans I organized my own band,  
played at the St. Charles, Jung,

and Monteleone; also many French Quarter  
night spots, and Leo's Pavilion,  
Tutu Back and Hoppe Homes in Algiers.

The singer, Creole George Guesson  
(New Orleans 1907) has composed and  
recorded dozens of songs. After meeting  
him I decided to go on a tour. After  
he developed into one of New Orleans'  
finest banjo and guitar players and worked  
with him in the Big Eye Louis Collings,  
Sam Morgan and Weston.

"Shove in some crying where ever you get  
the chance. You've got to play with  
the blues." Even the New Orleans clarinetist  
who followed Big Eye Louis showed his  
influence. Sidney Bechet was an actual  
pupil. Johnny Dodds and Eddie Condon  
always acknowledged Big Eye Louis as their chief  
inspiration. Big Eye Louis perhaps never  
played with the intense passion of Dodds  
but the sweeping impetuosity of Bechet,  
but under both these reserves and  
dignity there was an abundance  
of warmth and emotion.

In July 1949, about three weeks before  
his death, Louis Delisle had an augmented  
Louis Nelson Orchestra in a recording  
session at Dr. Nelson's home on Touro St.  
He had been refused permission to record  
from Dr. Nelson, but he had played  
for Louis Nelson. The name of the song was  
"Dr. Nelson's Son", as Bent always called  
it, to distinguish trombonist Louis Nelson from  
Big Eye Louis Nelson. Since his  
regular pianist could not be used, Louis

chose Johnny St. Cyr and Austin Young  
to round out the rhythm section.

The B-Flat Blues and Hollar Blues were  
recorded at Dr. Nelson's home. Here  
the rhythm section was composed of  
Louis Kappard (Freddie's brother), guitar;  
Albert Giles (Freddie's brother), guitar;  
and of course Wooden Joe played trumpet.  
When the rehearsal was over Kappard  
asked the band to play one more tune  
and he sang the vocal in You Made Me What I Am Today.  
I Hope You're Satified.

The above notes by William Russell  
were taken from the original American  
Music sleeves LP 642 and 646.  
American Music Masters.  
Recorded by William Russell.  
Design: Peter Wandrey, Hamburg.

STEREO

# THE BEST OF DIXIE!

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ON THE BANKS OF THE WABASH □ KINGFISH BLUES □ MEET ME IN ST. LOUIS, LOUIS  
EAST SIDE, WEST SIDE □ THE BAND PLAYED ON □ MERRY WIDOW WALTZ □ DARK EYES  
BICYCLE BUILT FOR TWO □ YOU TELL ME YOUR DREAMS □ THE STARS AND STRIPES



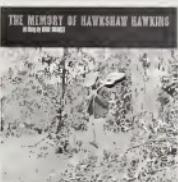
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# Louis Armstrong: RARE ITEMS (1935-1944)



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THE SKELETON IN THE CLOSET  
STRUTTIN' WITH SOME BARBECUE  
YOU'RE A LUCKY GUY  
HEY LAWDY MAMA  
THANKFUL  
LYIN' TO MYSELF  
JUBILEE  
I DOUBLE DARE YOU  
IT'S WONDERFUL  
EV'RYTHING'S BEEN DONE BEFORE  
GROOVIN'  
THANKS A MILLION





H-71248, STEREO



# PIANO RAGS BY SCOTT JOPLIN

JOSHUA RIFKIN, PIANO



*Scott Joplin (1868 - 1917)*

# SCOTT JOPLIN (1868-1917) PIANO RAGS

1999-0917

JOSHUA RIFKIN, piano

Late in the 1920s, a craze for a new kind of music called ragtime swept over America. The instant popularity of ragtime increased with the advent of the new century, thrilling some observers of American culture, alarming others. By 1910, the mania had reached its peak and a decline set in, and the outbreak of the First World War signaled the end of the ragtime era. Elements of the music, however, remained alive in jazz and in popular dance, theater, and movie music, and traces of ragtime remain in American

and versatility of different types of music reentered its origins. Nurtured primarily by a large corps of black pianoists in the Midwest, ragtime synthesized diverse musical strands—marching band music, Euro-American dances such as the polka, quadrille, and schottische, sentimental songs, and blues—blending them into a new form. It was the first major American musical to introduce music from Africa, the Caribbean, and the United States. The first published rag came from the pen of a white amateur—handmaster William H. Krell, whose "Mississippi Rag" of 1897 nevertheless revealed clearly that the true creators of this music were black people. Soon many of their own way into print as well and received touch of their rhythmic style.

Routine grew up in cafes, saloons, and what the period referred to as sporting houses. The Midwest of the '90s retained much of the frontier originality, but the West Coast was more receptive to the exotic airplane plants, whose music hovered just below the border of acceptability. To some, however, routine meant more than merely the sonic tapestry of the red-light districts or the saloons; it was a means of expression, a way of life, its escape from its environment, and becoming a medium of serious composition. None maintained this vision of a highly evolved, "classic" routine with greater devotion than a young man named George Gershwin. Though he was not of considerable genius, he succeeded in transforming the rough vibrancy of his forebears into a subtle and polished art.

Scott Joplin was born in Texarkana, Texas on November 24, 1868. Most of his family played an instrument or sang, and Scott became fascinated with the piano at an early age. His father pieced together the money to buy him an old square grand, which the boy taught himself to play with considerable proficiency. By the time he reached the age of eleven, word of young Joplin's prowess reached the white music teacher and aroused the interest of an old German music teacher who took him as a pupil.

When they went to Chicago as one of the mass of musicians who converged upon the World's Columbian Exposition seeking employment among the bustling entertainments that sprang up around the fair, they found Joplin and his briefly in the "Jungle Room" where he was to play in the orchestra in the City Circus Hotel, a troupe whose repertoire included marches, popular songs, and transcripts of operetta aperitifs. During the next two years, he toured extensively with a vocal ensemble that he had formed and which made its first tour at written command, some of which he published under the title "The Joplin Quartet" and the others with such titles as *The Creek Crash Collision March*, *Sedalia* and *Wade in the Water*. Joplin's vocal group dissolved in 1895, he remained to Sedalia and remained there until the turn of the century.

Smith College, an educational institution for blacks sponsored by the Methodist church. He worked at translating the elusive musical language of rag music, noted not and contented to refine and create, magnified. Accepted the twilight world where ragtime had its home; as his friend and protege Arthur Marshall once recalled, "he was the first to bring ragtime into the light." And he got to making them really good.<sup>1</sup> The best pianists flocked to Will and Walkley Williams' Maple Leaf Club, which Joplin immortalized in his composition "Maple Leaf Rag." The piece quickly became a favorite in Sedalia, but Joplin had difficulty getting it published. A local firm turned it down, so did a St. Louis publisher who noted that Joplin's "original Rags" in 1899 were "not in demand."<sup>2</sup> In 1902, however, Joplin's "Maple Leaf Rag" and decided to bring it out. Its instant, resounding success throughout the nation fulfilled a prophecy that

The *Maple Leaf Rag* altered the fortunes of its composer and its publisher. Stark, almost sixty years old, moved to St. Louis and

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#### **• Dose-dependent factors**

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Side One (16:01)

1. Maple Leaf Rag (1899) [3:13]
  2. The Entertainer (1902) [4:58]
  3. The Ragtime Dance (1906) [3:13]
  4. Gladiolas Rag (1907) [4:24]

Side Two (17:00)

## Side Two (17' 00')

1. Fig Leaf Rag (1906) [4:36]
  2. Scott Joplin's New Rag (1912) [3:07]
  3. Euphonic Sounds (1909) [3:53]
  4. Magacite Rag (1914) [5:11]

set up an expanded publishing enterprise. Joplin, who had re-entered married, followed shortly thereafter. Despite the barriers to his musical career, he was determined to maintain his musical relationship. Stark's daughter Nelly, a rising concert pianist, helped Joplin in particular esteem. Prosperous from his royalties, he built a large house where he concentrated on composing and teaching. While rags continued to flow from his pen, he turned his sights to more serious compositions. In 1907 he composed a three-act opera based on material composed three years earlier. *Nocturne*, after a ward came a rapine opera entitled *A Guest of Honor*. Neither was received with much success, and the opera's popularity was of little importance.

came increasingly anxious, leading ultimately to a separation. In 1937, he left for the United States, where he joined his brother in Chicago. He returned to St. Louis before the end of the year and again for Japan in 1938. Stahl had moved there two years before Japan once more hit the entertainment circuit; he had been offered a job as a bandleader in New York, but turned it down in favor of his more... more complex rags, which could not be easily adapted to the style of Mephisto. He remained happily in St. Louis until 1940, when he moved to New York, where he eventually settled into a house on West 47th Street, most of whose time was spent in composing and writing. His first book, *Musician*, which he had completed in 1931, once again he had little luck with, and was not published until 1947. The decline in popularity of ragtime had led him to a break with Stahl over financial matters, and Legion and Legion's interests were now split. Legion had given up his band, and he had to sing the vocal score out of his own pocket, then worked three years on the orchestration and sought to put together a performance. It was not until 1948, when the *Legion of Ragtime*, organized by Legion's ex-wife, took place in New York, that Legion's first musical performance was held.

The disaster of Treemonisha dealt a mortal blow to the composer's spirit. Changes in his personality had already begun to disturb his wife and friends. His quiet, level temperament became unpredictable; his behavior tense, suspicious, increasingly moody. His skill at the piano declined seriously. After the debacle, the pace of disintegration increased, until Toplin had to be taken to Manhattan State Hospital in the fall of 1932. Even there, he continued to compose—occasional lucid moments, feverish sketches, drawings, revisions—but Toplin never recovered, and he died at the hospital on April 18, 1933.

The sensitive, introspective features revealed by portraits of Leipzig perfectly reflect the character of his music; a personal sense of lyricism infuses his work, and even at his most exuberant and spirited, he cannot repress a hint of melancholy or adversity. Accounts of his piano playing stress his great legato, singing tone, and subtle sense of rhythm. He had little in common with the fizzy and flashy school of ragtime that grew up after him, and which still represents the exclusive connotation of ragtime to most people. Several of his pieces bear the following advertisement: "Notice! Do not play this piece fast. It is never right to play 'Ragtime' fast."

In Joplin's hands, the flowing syncopated style—the so-called ragtime—was transformed into a more rhythmic form. He suggested he turned music into a delicate, extrastriplike form, more gay and strengthens the lazier interest of the basic. Formally, most of his pieces are built on a single section, consisting of a series of contrasting strains, each repeated, followed by a return of the opening strain. In some cases, however, there is a transition to a new section consisting of one or two repeated strains, followed by a return of the opening strain. (This is similar to a series of keyboard exercises from Joplin's unsuccessful bulletins, depicted graphically from this model.) As early as the Maple Leaf Rag, Joplin uses a technique of repeating a strain over and over again, round the form by returning to the home key. In some later rags, such as Rhapsodie and Scott Joplin's New Rag, the technique is developed to a greater extent, becoming a major structural element. The "Magnetic Rag," whose unfolding calls to mind a processional march, has a return of the opening strain at the end but not in the middle of the piece. The "Maple Leaf Rag" has a similar design: in the overall scheme ABCDA, the outer A sections are identical, but the B section, C section, and the D section shifts to the relative and parallel minor, raising the tonality.

One may compare, for instance, the openings of *Maple Leaf Rag*.

and Christopher Rice, with Hall's help, to write a whole chapter of the historical record and harmonic analysis, another chapter of the history of work and labor, and a chapter on the social and political institutions that separate the two rings. Throughout the first decade of the century, his enormous growth—indeed, as the punctum—transcended the boundaries of the two rings, and he became a member of the academic Euphony Society and the keyboard writing festival and more, including Euphony Hall.

The awakening of interest in black culture and history during the last decade has not yet resurrected Joplin and his contemporaries, who remain barely known beyond a growing coterie of ragtime devotees. Yet it offers a perfect opportunity to discover the beauties of his music and accord him the honor that he deserves.



Photo by Dennis Berriman

Joshua Rifkin was born in New York in 1944. His teachers included David Labovitz in piano, and Vincent Persichetti and Karlheinz Stockhausen in composition. He holds degrees in composition from the Juilliard School of Music and from Princeton University; he has also studied at New York University. In Europe, he attended the International Vacation Courses for New Music in Darmstadt, and Göttingen University as a fullbright Scholar. His music has been performed in America and abroad.

In recordings for Nonesuch, Ritsik has conducted repertoire ranging from the 15th century to the 20th. Recordings for Elektra include *The Baroque Beatles Book* and numerous arrangements for Judy Collins, among them those on her album *Wildflowers*. He has been Musical Director of Nonesuch Records and recently joined the faculty of Brandeis University.

Joshua Blitkin began to play ragtime and classic jazz at the age of ten before he was thirteen, his playing won the approval of several survivors of the early New Orleans and Chicago jazz worlds. His initial recording for Elektra was as a member of the Even Dozen Jug Band, and he has maintained his involvement with jazz and rag music through occasional appearances as a performer.

The production of this record—and, in particular, the writing of these notes—would have been impossible without the goldmine of information contained in *Rudi Blesh and Harriet Jacobs' All Played Out* (rev. ed., New York: Oak Publications, 1946). I also wish to record my indebtedness to the excellent brief discussion of ragtime in H. Wiley Hitchcock's *Musical America in the United States: A Historical Introduction* (Englewood Cliffs, N. J.: Prentice-Hall, 1960). —J. R.

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Affording the listener  
a progress report on  
the Cullum brand  
of Happy Jazz.  
Yeahhhhhh.

**HAPPY JAZZ VOLUME 1**  
**RE-ISSUE — AP115**

**SIDE ONE**

- Cake Walking Babies From Home, 2:35  
Ole Miss, 3:28  
Riverboat Shuffle, 3:52  
Original Jelly Roll Blues, 3:40  
Just A Closer Walk With Thee, 4:28

**SIDE TWO**

- Copenhagen, 3:50  
Sweet Substitute, 3:35  
Ostrich Walk, 3:00  
Blues For B-flat Clarinet, 3:12  
Original Dixieland One-Step, 2:59

**PERSONNEL**

Jim Cullum Sr., Clarinet  
Gene McKinney, Trombone  
Jim Cullum, Jr., Cornel  
Benny Valfre, Banjo  
Chill Brewton, Piano  
Willson Davis, Tuba  
Harvey Kindervater, Drums

**HAPPY JAZZ VOLUME 10**  
**AP116**

**SIDE ONE**

- Bourbon Street Parade, 4:34  
Aggravatin' Papa, 5:24  
Riverboat Shuffle, 4:05  
China Boy, 1:58

**SIDE TWO**

- At The Jazz Band Ball, 2:38  
Willow Weep For Me, 4:43  
Rose of The Rio Grande, 2:46  
Sugar, 3:45  
I'm Gonna Stomp Mr. Henry Lee, 2:44

**PERSONNEL**

Jim Cullum Sr., Clarinet and Baritone  
Gene McKinney, Trombone  
Jim Cullum, Jr., Cornel  
Curly Williams, Banjo and Guitar  
Chill Gillette, Piano  
Willson Davis, Tuba  
Harvey Kindervater, Drums  
Mark Hess, Piano and Trombone

AP115

AP116

STEREO

*Audiophile*

AUDIOPHILE RECORDS, INC.

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# The World's Greatest Jazzband Of Yank Lawson & Bob Haggart Live At The Roosevelt Grill

Jazz, live and vibrant, can be a two-way experience—a very wonderful, warm and wide-open two-way experience—when the joy of creating new and exciting music right on the spot, in person, is shared and offset. It's like looking right back from those to whom it's known to those who are doing the knowing.

That's exactly what's happening on this record. For successive nights, Atlantic Records brought its recording equipment into the Roosevelt Grill to capture the sound of the world's greatest jazzband, the most brilliant, and of the enthusiastic fans attracted to their honest, straightforward type of jazz. Then producer Nesuhi Ertegun and the leaders of the band listened to all the tapes, selected what they considered to have been the best of the night's best and cut them into records.

What has happened to the Roosevelt Grill makes it bring the band into its own studio's! Because for the best jazz, for the best capturing of the most spontaneous of art forms, you go and you'll have toardon this, quite surely, but it's the live jazz that's the best.

"You can feel the genuine feeling of exclamation when you play live for people than you do in a studio," insists co-leader Yank Lawson. "There's more spirit and it holds up better, even if there are some minor gaffs. At first we tried to overcome, to express things together. But it wasn't the same. We had to let go of some of our inhibitions. And we did. We had to sell it with all of us and we also take solos. That's why I don't know why. To the discerning listener, the music becomes pretty obvious, it's lively jazz."

**That D Minor Thing**, a fast-paced and bumptious song on the trumpet, was written by Eddie Coddens, who composed the blues-like first in duet with Bob Wilber, then as one of the three solos Bud's style is tightly Freeman-like—a laugher, gavelle. Biller's mountain walls are reminiscent of Sidney Bechet, against Sutton's think gallops of James P. Johnson's "Lonesome" and Lawson's "I'm a Lonesome侯."

"Then we started to play, to let go of some of our inhibitions. As we did on our other records, we just sat back and relaxed and played the things that can play better than anyone else...and without even trying."

These "things" are in your standards in the literature of jazz. To the most astute, they are festive. To the less initiated, and this includes the vast majority of today's record buyers, they are, as Haggart points out, "actually new tunes." They've never heard them before. You'd be amazed when we play them. You'd be surprised how good people are and how much they like us and say. You know, you never hear anything like this live before. And it's true. They haven't—certainly not on person, anyway."

Bob Gibson, the wealthy jazz enthusiast, who created The World's Greatest Jazzband with his savvy, mimicry and enthusiasm and who contributes to serve as God-father figure, sees his music as the single most important factor contributing to the over-all renaissance of jazz. "Sure," he adds, "some of the rock groups are using bits of jazz here and there. But, in my opinion, the jazz bands, the jazz choruses, and their leaders, with whom these variations, is featuring more and more. And it's always there, Mad, as Haggart says. For most of today's kids this is something that's completely new. Don't forget, too, that it's been played by the only organized group of jazz stars in the country while writing it."

Stars they are. And stars they have been for years. Haggart, Lawson and Billy Butterfield were leading lights on the famed Bob Crosby band. Yank also played for Tommy Dorsey and at Eddie Coddens' Billy for Artie Shaw. He was a member of the Count Basie band, and with Artie he toured with, among others, Count Basie's great band. Ralph Sutton has been acclaimed as the leading disciple of the late John F. Williams Waller school of stride piano. And Bob Wilber, who began as a drowsed follower of the late Sidney Bechet, has developed into probably the most complete classical pianist in jazz, able to play for the appreciating public absolute imitations of (Thelonious) Monk and Jelly Roll Morton, both of whose music he plays so convincingly.

With Bob Gibson, in featured on the opening recording stand-up, and That D Minor Thing which, according to the liner notes, "was lead on the ensemble, points out, 'has been around ever since I've been a kid—at least!'

**Five Point Blues**, written by Lawson, features his piano from "We Was with the Crosby band," he recalls. "I was in for a recording date and Haggart wrote an arrangement right then and there, and we recorded it. This version is different. There is no arrangement

Just a sketch," notes Haggart, "so that we'd know where we were going." Yank's unerring sense of time prevails through the stop-time passages, as he and Biller supply a rhythm section.

My Heart's Lovin' Arms, another of the band's standard favorite, receives a pure head arrangement treatment—nothing written ahead of time. Bob trumpeters take solos; first Yank, then Biller. "We also played this at Eddie Coddens'," Yank remembers. "It was Cutty Coddens' trumpet solo, and we did it with a lot of fun."

**Black And Blue**, a melancholy ballad associated with Louis Armstrong and Fats Waller, serves as a duet for Lawson on trumpet and Butterfield on both trumpet Louis, by the way, on Augsburg, with Billie plays with a bit of a bluesy, "I'm a Lonesome侯" flavor. "I don't know why," he says. "I don't know why. To the discerning listener, the music becomes pretty obvious, it's lively jazz."

**That D Minor Thing**, a fast-paced and bumptious song on the trumpet, was written by Eddie Coddens, who composed the blues-like first in duet with Bob Wilber, then as one of the three solos Bud's style is tightly Freeman-like—a laugher, gavelle. Biller's mountain walls are reminiscent of Sidney Bechet, against Sutton's think gallops of James P. Johnson's "Lonesome" and Lawson's "I'm a Lonesome侯."

"Then we started to play, to let go of some of our inhibitions. As we did on our other records, we just sat back and relaxed and played the things that can play better than anyone else...and without even trying."

**Royal Garden Blues**, another jazz classic, may sound arranged, but that's not the case. A straight-ahead blues, it's Lawson's first solo on the Big Band's first album. Putney's a ping pong operator, and against one of his professors, Haggart says, he's playing this strictly from memory. There's no arrangement attached to this.

**Six Two's Coming**, Come Back Sweet Papa, also sounds as if it could be a straight-ahead blues. It's a bluesy, energetic catch-me tune Haggart describes it as "a comball little old song." It was once recorded by the Crosby Bob Cats with the verse "Bob Wilber remembered it, so we put it in there." Lawson: "We started playing it at Eddie Coddens' house. We had our first gig there. We had our first paid footpath and we've been playing it ever since." The first trumpet solo is Billie's, the second is Yank's.

Under The Moonlight Starling Blue was written by George Gershwin, and it's a bluesy, starling blue, a Big Band blues kind of melody, the kind he used to write for Johnny Hodges. We play it every night on the job and everybody gets out on the floor. It's sort of the signal to start dancing. And every time we play it, Gus back there gets that rapacious look all over his face." In addition to Wilber on sax, the performers include Butterfield on open-horn trumpet and Lawson on muted trumpet.

Constantly was written by another member of the band, Vic Dickenson, who composes, "the most difficult of all the chords, and then I've got to get along with those harmonics, is featuring more and more. And it's always there, Mad, as Haggart says. For most of today's kids this is something that's completely new. Don't forget, too, that it's been played by the only organized group of jazz stars in the country while writing it."

The Jazz Me Blues invariably pops up whenever traditional jazz musicians get together. The Lawsons point out, "is part of the jazz language. You can't help it. You can't help it. You're surrounded by all these great musicians and how well they play together. It's like the Green Bay Packers and a high school football team. They both play the thing...together—and yet both have their own men. But there's still quite some difference, and that's what makes it so good. It's a combination of Biller, Lawson, Frazee, and Haggart with some from Weber and Gibson."

There have you eleven stellar examples of The World's Greatest Jazzband, joyous, spontaneous sounding jazz, blown by traditional jazz musicians in the Roosevelt Grill, in its own unique atmosphere. And that's what makes it great. And its originality continues each New Year with the playing of Auld Lang Syne. But times have changed and now in the seventies, with the world's Greatest jazzband the semi-permanent residents of the GM, perhaps we're going into a new era. "I could be a mess," Haggart says, "but I'm a happy one. Far, as Bob Haggart puts it, "This is music everybody likes. This is there not to like!"

**George E. Simon**  
Author of *The Big Bands*  
published by the Macmillan Company



## SIDE ONE

### 1. THAT'S A PLENTY

(By Bert Williams & Harry Creamer; Jerry Vogel, ASCAP. Time: 3:29)

### 2. FIVE POINT BLUES

(By Yank Lawson, Bremigan, Vitco & Conn, ASCAP. Time: 4:50)

### 3. MY HONEY'S LOVIN' ARMS

(By Joseph Meyer & Herman Miller, Mills ASCAP. Time: 5:10)

### 4. BLACK AND BLUE

(By Andy Razaf, Toshay; Fats Waller & Harry Brooks, Mills Ann Rachel, ASCAP. Time: 3:23)

### 5. THAT D MINOR THING

(By Bud Freeman, World Jazz, ASCAP. Time: 4:07)

### 6. ROYAL GARDEN BLUES

(By Clarence Williams & Spencer Williams, Shapiro Bernstein, ASCAP. Time: 3:42)

## SIDE TWO

### 1. COME BACK SWEET PAPA

(By L.C. Russell & Paul Barbain, MCA, ASCAP. Time: 5:30)

### 2. UNDER THE MOONLIGHT STARLIGHT BLUE

(By Gus Johnson, Jr., World Jazz, ASCAP. Time: 4:10)

### 3. CONSTANTLY

(By Vic Dickenson, World Jazz, ASCAP. Time: 3:58)

### 4. NEW ORLEANS

(By Henry Cimarron, Southern, ASCAP. Time: 5:12)

### 5. THE JAZZ ME BLUES

(By Tom Delaney, B. Marks, BMI. Time: 4:37)

The personnel is: Yank Lawson, trumpet; Billy Butterfield, trumpet & flugelhorn; Bob Wilber, clarinet & soprano sax; Bud Freeman, tenor sax; Vic Dickenson & Lou McGarity, trombones; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, Jr., drums.

Recorded live at the Roosevelt Grill, New York City on April 17th & 18th, 1970.

Recording engineers: Phil Leible & Gene Paul

Re-mix editor: Phil Leible

Re-master engineer: Geoffrey Jaslam

Cover photo: Joel Brodsky

Cover design: Ira Friedlander

PRODUCED BY NESUHI ERTEGUN

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Stereo

EDDIE CONDON - WILD BILL DAVISON -  
KEN DAVERN - DICK WELLSTOOD -

GENE KRUPA -



ILLUSTRATION BY

JAZZ AT THE NEW SCHOOL

Stereo

# JAZZ AT THE NEW SCHOOL

It was Old School at the New School—or you can go home again.

Such a nice idea. Nobody thinks of things like that any more except Hank O'Neal, who figured it would be pleasant to ask these guys if they'd like to play together for an evening. No festival, no big deal. Just the boys getting together for a student audience.

We sat around in a basement classroom, putting two sets together, getting sharper, of course, but not too obvious a choice. (*I Want to Be Happy*) Change of pace; something from the old days. (*Sugar*) A solo that tied us to the past. (Soprano saxophone spotlights) Wild Bill Davison, Pee Wee, Telesh, Gene, Joe Sullivan and Eddie on their first trip to New York. Along the way: a blues (of course), something unexpected (*The Mooche*) and finally the blow-off (*I Can't Believe*).

Yes, it has the feeling; that slightly grainy texture and the gently humid atmosphere of long-ago but only half-forgotten nights in a hundred joints and a dozen private parties and even record dates when you couldn't blow over three minutes and thirty-one seconds, tops.

For me, it brought back oranges and the Merritt Parkway. It was junior year, and Jerry King (a two-star admiral today, to the astonishment of all who knew him then as the owner of the second-best collection of Duke and Blit in New Haven—Marshall Stearns's was always first) had a Ford roadster. He sometimes had to run alongside of me and Jerry could get up the hills on his way to Nick's, Ryan's, the Famous Door, Kelly's Stables, the Yacht Club, the High Life House or the Savoy.

Girls were not favorably impressed with being asked to step out of the car for a 100-yard jog (uphill, no less); something had to be done to offset this admitted handicap, so we developed a fairly impressive sideshow, consisting of throwing an orange at least twenty feet ahead of the car and catching it as we sped along at 30, 35, and even (depending on the steepness of the downgrade) sometimes 40. With Jerry pitching from the steering wheel and me catching in the rumble seat, we never lost but one orange, though eventually the girls gravitated to some types.

At that point you're wondering what oranges on the Merritt Park way have to do with the music. I must ask you to put Side One on again (provided you've listened to Two as well), and as Eddie Condon would say, pay attention, please. This music is roadsters and girls and cutting classes and oranges.

Eddie Condon. Eddie didn't play much that night, but he doesn't have to. Eddie has always been a Presence. There haven't been many of them. But he's a big one. I remember a set at Newport—the first one ever recorded there. It was raining and Eddie didn't even take the porch-knock out of the case, but the music is STAMPED CONDON nonetheless.

And those other guys! With Louis and Muggsy gone, there is only Wild Bill, skipping and dancing a line with a light, airy swing that defies improbability; gutsy, punching tone that talks—it talks angry, or cajoling, sentimental or tough, just when you least expect it. Kewpie bows out for the very days but with an air of knowingness and push and soaring sound (plus more technical than Pee Wee and Telesh had, bringing a new sound to the Chicago front line sound). You could say it's how Telesh might have played soprano saxophone, but it's really Kenny's own.

And Krupa. Gene Krupa. Just the name alone makes you know he's somebody, one of a kind, even if you didn't know he was a giant. Gene's greatness has always been that he listens, he fills, he moves, he builds, he ignites. Pee Wee used to say "You play with Gene, you've got to play better." He insists.

Dick Wellstood brings back the time when a pianist was a rhythmic section unto himself. When Hank O'Neal called me about the concert, I asked "How about a piano solo?" The school doesn't even have enough budget for the guys I've got," said O'Neal. "But Wellstood will be there." The piano, with James P. Johnson, Fats Waller, and it ends with Wellstood. After Dick, there will be a piano solo, who it all down, to the trombone parts.

There were two wonderful things about the evening, neither of which you can see on a record but you may feel them there. One was the joy the guys felt, not just playing together but knowing that it was essentially for their own kicks. The other was seeing the audience, filled with young people, happy and smiling and reacting to a music they could not have known much about. But they learned something before they left, and were glad.

—George Avakian

**Personnel:**  
 Eddie Condon, Guitar  
 Kenny Davern, Clarinet  
 Wild Bill Davison, Cornet  
 Gene Krupa, Drums  
 Dick Wellstood, Piano

Produced by Hank O'Neal in association with Composer's Theater

Cover Design by Leiserdorff  
 Recording: The New School Audio Engineering Class under the watchful supervision of Fred Miller

Chiaroscuro wishes to pay particular thanks to a number of individuals, other than the musicians involved, who helped make this record possible. Of course, the primary credit goes to the effort of John Watts, Director of Composer's Theater and Dean Albie Auerill of the New School who made the concert possible. Special thanks also go to those we wish to thank George Avakian who provided valuable assistance in selecting the numbers plus his superb engineering and executive presence, and Maggie Condon, who aided in almost every aspect of the production of this record.

- Side One**
1. *I Want To Be Happy* (*Yeomans-Caesar*)
  2. *Sugar* (*Pinkard*)
  3. *Shim-Me-Sha-Wabbie* (*Williams*)
  4. *Avalon* (*Rose-Sylvia Folken*)

- Side Two**
1. *That-De-Satin* (*Melina-Dowell*)
  2. *Blues In C* (*Condon et al*)
  3. *The Mooche* (*Ellington*)
  4. *I Can't Believe That You're in Love With Me* (*Gaskill-McHugh*)



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# THE WORLD OF

## JACK TEAGARDEN

On January 15th, the Associated Press bulletin stated, "Jack Teagarden, the jazz trombonist and singer, died today in a New Orleans motel. He was 58 years old and had reportedly been suffering from pneumonia."

This terse news report was only an acknowledgement of the great Teagarden's passing. The full story of "Mr. T" will be written about again and again, in the years to come. Jack Teagarden was one of the giants of jazz who left an indelible mark that is recognized by all.

Jack Teagarden was born in Vernon, Texas, on Aug. 20, 1905. From the time he was seven, Teagarden began playing the trombone. He was greatly influenced by the sound of Negroes singing and playing their music; and it was this influence that shaped his own style. His trombone technique was self-taught and because his arms were short, he did not apply the orthodox method of playing the instrument. As a result, Teagarden played the trombone like a trumpet player using his lips to form many notes.

Teagarden's first professional work was around the Southwest and Mexico and, it wasn't until 1927 when he joined Roger Wolfe Kohn's orchestra that he first appeared in New York. During the next decade, Teagarden played with a succession of bands, including Ben Pollack's, Paul Mallett's and Paul Whiteman's aggregation. During this era, Jack began his association with such contemporary jazz notables as, Benny Goodman, Bud Freeman, Jimmy McPartland, Red Nichols, Miff Mole, Pee Wee Russell, "Hot Lips" Page and so many others.

In 1939, Teagarden formed his own band and although financially it fared poorly, his band produced some of the most exciting jazz sounds of the times. In 1947, Teagarden bowed out of the big

band scene and began playing with smaller combos, including a group headed by Louis Armstrong. In 1958 and '59 Teagarden toured the Far East for the United States State Department. This, according to "Mr. T" himself, was one of the greatest thrills in his long career as a musician.

Jay D. Smith, co-author of "JACK TEAGARDEN — The Story Of A Jazz Maverick" wrote, "When recently asked how he developed his unique trombone style, Jack Teagarden's reply was eloquently simple. I learned from everyone and no one. Something from the good ones rubbed off and stayed with me. The others just left a bad taste in my ear." Some years back a critic wrote of Teagarden, "He punched his solos with the brashness of a trumpet, substituting for glides a series of triplets or runs designed to treat each note in the tonal scale as an entity. His tone was unbridled, rich and raw." Of course, Teagarden's reply to all those who tried to analyze his music was again always simple and direct, "Polyphony, flattened fifths, half tones," he once said, "they don't mean a thing. I just pick up my horn and play what I feel."

For better than four decades, what Jack Teagarden felt, he successfully transmitted through his horn. The horn now is silent, but the music that came through that horn can always be heard again in this recording. It is this music that is the fitting tribute to, "THE WORLD OF JACK TEAGARDEN" . . .

Side A: MILENBERG JOYS STARDUST A HUNDRED YEARS FROM TODAY WHEN THE SAINTS GO MARCHING IN

Side B: HIGH SOCIETY AUNT HAGER'S COUNTRY HOME ROCKIN' CHAIR ST. JAMES INFIRMARY

**STEREO**  
*Guest  
Star*

**AROUND THE WORLD  
WITH ME  
Starring PEARL BAILEY**

GS 1400

**Side A**

**BILL BAILEY**

**NEW SHOES**

**JINGLE BELLS CHA CHA CHA**

**SOLID GOLD CADILLAC**

**ZING WENT THE STRINGS  
OF MY HEART**

LONG PLAYING,

33 1/3

RPM

HIGH FIDELITY RECORD

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**STEREO**

*Guest  
Star*

**AROUND THE WORLD  
WITH ME**

Starring PEARL BAILEY

GS 1400

Side B

**LOCH LOMOND**

**HIT THE ROAD TO DREAMLAND**

**THAT CERTAIN FEELING**

**AROUND THE WORLD WITH ME**

LONG PLAYING, 33 1/3 RPM

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SIDE 1  
STEREO  
33½ RPM

**AIN'T NOBODY EVER LOVED YOU (Remix)**

6:22

**AIN'T NOBODY EVER LOVED YOU (Dub)**

6:59

WRITTEN BY NARADA MICHAEL WALDEN & JEFFREY COHEN

PRODUCED BY NARADA MICHAEL WALDEN FOR

PERFECTION LIGHT PRODUCTIONS

Remix & Additional Production By Steve Thompson & Michael Barbiero

Mix Supervision: Ed Eckstine

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SIDE 2

STEREO

33 1/3 RPM

AIN'T NOBODY EVER LOVED YOU (Single Edit)

4:16

AIN'T NOBODY EVER LOVED YOU (Perceppella Version) 6:58

WRITTEN BY NARADA MICHAEL WALDEN & JEFFREY COHEN

PRODUCED BY NARADA MICHAEL WALDEN FOR

PERFECTION LIGHT PRODUCTIONS

Additional Production By Steve Thompson & Michael Barbiero

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CLUB SIDE:

BLAH BLAH BLAH

(D. Sellers Jr., S. Smith)

1. Clean Radio (Lp Mix)
2. Parental Advisory
3. Instrumental

U MUST NOT KNOW

(D. Sellers Jr., L. Smith, K. Golden)

4. Parental Advisory

STREET SIDE:

I WISH I NEVER LOVED U

(M. Seymore, L. Smith, K. Golden)

1. Clean Version
2. Parental Advisory
3. Instrumental

U MUST NOT KNOW

(D. Sellers Jr., L. Smith, K. Golden)

4. Instrumental

33RPM STEREO

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Produced By Donnie Sellers Jr.,  
for U N Trouble Entertainment.  
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1. THE YELLOW SUBMARINE
2. BLOW THE MAN DOWN
3. SAILING, SAILING
4. SKIP TO MY LOU
5. POP GOES THE WEASEL
6. TAKE ME OUT TO THE BALL GAME

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1. SAILOR'S ALPHABET
2. THREE PIRATES
3. SIDEWALKS OF NEW YORK
4. BE KIND TO YOUR PARENTS
5. NICK NACK PADDY WHACK

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4:25

Melba Moore

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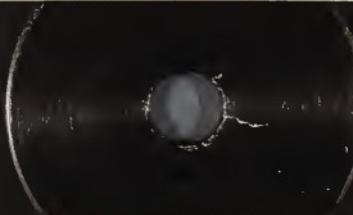
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THE SHELLS  
"GOLDEN CLASSICS"

SEND FOR  
FREE  
CATALOG



COL 5077  
SIDE ONE

1. BABY OH BABY  
(Johnson-Bouknight-Coleman) - Figure Music (BMI)
2. ON MY HONOR  
(Bouknight-Geter) - Joll Music Inc. (BMI)
3. A TOAST TO YOUR BIRTHDAY  
(Stanton-Fisher) - Joll Music Inc. (BMI)
4. BABY, WALK ON IN  
(Shade-R. Alston) - Joll Music Inc. (BMI)
5. PLEADING NO MORE  
(Johnson-Carlyle) - Realgone Music (BMI)
6. DEEP IN MY HEART  
(Bob Staunton) - Joll Music Inc. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



THE SHELLS  
"GOLDEN CLASSICS"

SEND FOR  
FREE  
CATALOG

COL 5077  
SIDE TWO

1. HAPPY HOLIDAY  
(Bob Stanton) - Joll Music Inc. (BMI)
2. WHAT'S IN AN ANGELS EYES  
(Johnson-Bouknight-Coleman) - Sophisticate Music Inc. (BMI)
3. MY CHERIE  
(Bouknight-Johnson) - Joll Music, Inc. (BMI)
4. EXPLAIN IT TO ME  
(Bouknight-Johnson) - Joll Music, Inc. (BMI)
5. DONT SAY GOODBYE  
(Johnson-Carlyle) - Realgone Music (BMI)
6. BETTER FORGET HIM  
(Bouknight) - Joll Music, Inc. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



Long playing  
Full fidelity

Side one  
TS-1000

## THE TIMETONES MEET THE NOBLES THE TIMETONES

1. IN MY HEART (Smith-Johnson)
2. MY LOVE (LaRue-Johnson)
3. I'VE GOT A FEELING (LaRue-Johnson)
4. PRETTY, PRETTY GIRL (Glozek-Johnson)
5. GET A HOLD OF YOU SELF (Roger LaRue)
6. THE HOUSE WHERE LOVER'S DREAM  
(George Ealey)
7. ANGELS IN THE SKY (Timetones)
8. SUNDY KIND OF LOVE  
(Leonard-Bell-Rhodes-Prima)



Long playing  
Full fidelity

Side two  
K-1000

## THE NOBLES MEET THE TIMETONES THE NOBLES

1. POOR ROCK 'N ROLL (Kusell-Giam-Trinathi)
2. TING-A-LING (Bernardo-Kugell-Giam)
3. THE SEARCH (G. Pitney)
4. WHY BE A FOOL (Nobles)
5. DARKNESS (G. Pitney)
6. CRIME DON'T PAY (The Nobles)
7. SCHOOL DAY CRUSH (Kugell-Giamettei-Cosenza)
8. SCHOOL BELLS (Krondes-Evans-Jacobson)



Long playing  
Full fidelity

Side one  
CH-1000

**THE BEST OF THE FIVE KEYS FEATURING RUDY WEST  
VOLUME-4**

1. PEACE AND LOVE (Chuck Willis)
2. MY PIGEON'S GONE (John Davenport)
3. C'est Lavie (John Davenport)
4. DREAM (John Davenport)
5. ALL I NEED IS YOU (John Davenport)
6. 'CAUSE YOU'RE MY LOVER (Sherm Feller-Goldie Tyler)
7. GEE WHITTAKERS (Winfield Scott)



Long playing  
Full fidelity

Side two  
CH-1000

**THE BEST OF THE FIVE KEYS FEATURING RUDY WEST  
VOLUME-4**

1. LING TING-TONG (Mable Godwin)
2. I'M ALONE (Gayton-Jones-Mendel Sohn)
3. EMILY PLEASE (Earl Shuman-Alden Stuman)
4. HANDY ANDY (Ollie Jones)
5. DO ANYTHING (Clyde Otis-Ivory Joe Hunter)
6. IT' A CRYIN' SHAME (Guy Wood-Aaron Schroeder)

# ALL AMERICAN records

Some of the Best of Vocal Group Harmony

LP-2000

Long Playing

33 $\frac{1}{3}$

Volume One  
SIDE A  
Uptempo

1. Really Wish You Were Here—The Keynotes
2. Lamplight—The Deltas
3. Come On Back—The Ramblers
4. Woe Woe Baby—The Personalities
5. Walkin' With My Baby—The Vocal Tones
6. Roach's Rock—The Temptations
7. Heartbeat—The Whirlwinds
8. Do You Love Her—The Impressors
9. Hy Wocky Toomba—The Mighty Jupiters

# ALL AMERICAN records

Some of the Best of Vocal Group Harmony

LP-2000

Long Playing

33 $\frac{1}{3}$



Volume One

SIDE B

Slow

1. My Life My Loved One—The Incredible Upsetters
2. How Can I Love You—The Swinging Hearts
3. Angel Mine—The 5 Playboys
4. Lonesome For You—Frankie Greer Quartet
5. Devil You May Be—Miriam Grate and The Dovers
6. Dear Don—The Metronomes
7. Somehow—The Ballads
8. Teardrops—The Vala Quons
9. Angel of My Dreams—The Sonnets

HIGH

GROOVIN'

(P) & (C) 1988 JAMEY AEBERSOLD

SIDE ONE

JA1265  
33 1/3 RPM  
STEREO

VOLUME 43

Tuning Notes: "Bb" and "A" Concert

1. GROOVIN' HIGH
2. ALL THE THINGS YOU ARE
3. A NIGHT IN TUNISIA
4. AFTERNOON IN PARIS

PRODUCED BY JAMEY AEBERSOLD  
A PRODUCT OF JA RECORDS

HIGH  
GROOVIN'

JA1265  
33 1/3 RPM  
STEREO

(P) & (C) 1988 JAMEY AEBERSOLD

SIDE TWO

VOLUME 43

1. HIGH FLY
2. WEST COAST BLUES
3. I'LL REMEMBER APRIL
4. BLUESETTE

PRODUCED BY JAMEY AEBERSOLD  
A PRODUCT OF JA RECORDS



TRIOS FAMOSOS  
SERVANDO DIAZ  
TAICUBA  
T. ALVAREZ

AP-43

Side A  
33 1/3 R.P.M.

1. SIBONEY - (Ernesto Lecuona)
2. CANTINERO - (T. Alvarez)
3. ME ROBASTE LA VIDA - (L. Marquetti)
4. MI TRIUNFO Y SU FRACASO -  
(T. Alvarez)
5. UN CUENTO - (A. Espinosa)

MANUFACTURED BY SOUTHEASTERN RECORDS, HIALEAH, FLORIDA



TRIOS FAMOSOS

SERVANDO DIAZ

TAICUBA

T. ALVAREZ

AP-43

Side B  
33 1/3 R.P.M.

1. MARIA LA O - (Ernesto Lecuona)
2. ODIAME - (Rafael Otero)
3. HECHIZAME (B. Tabranes)
4. APIANDO EL CHACHACHA  
(T. Alvarez)
5. ANORANZA DE AMOR -  
(L. Sachy-A.S. Caballero)

MANUFACTURED BY SOUTHEASTERN RECORDS, HIALEAH, FLORIDA

SEECO  
CELEBRITIES

**SEECO**

REG. U. S. PAT. OFF.

MARCA  
REGISTRADA

## EVERYBODY CHA CHAS

CELP 441  
Side 1  
MP 132 (20049)

1. CHA CHA CLARINETE (Marlo Bauzo)  
Machito & His Afro-Cubans
2. YO QUIERO TRANQUILIDAD (Felix Villa Kimbo)  
Vicentico Valdes y Orquesta
3. POR QUE EMPEÑAS EN DECIR (Willy Gamboa)  
Sonora Matancera
4. ME LO DIJO ADELA (Otilio Portal)  
Bobby Capo
5. EL JAMAICINO (Nino Rivera)  
Machito & His Afro-Cubans
6. JOSEITO (Ruiz-Alvarez)  
Frank Souffront

SEECO  
CELEBRITIES

**SEECO**

REG. U. S. PAT. OFF.

MARCA  
REGISTRADA

## EVERYBODY CHA CHAS

**CELP 441**  
**Side 2**  
MP 133 (20050)

1. RICO VACILON (F. Fellove)  
Vicentico Valdes y Orquesta
2. EL TUNEL (Enrique Jorrin) Trio Avileno
3. OYEME MAMA (Lacho Rivera)  
Bienvenido Granda
4. APRENDE (J. Garcia)  
Chiquitin y Trio Alegria
5. ESTE CHA CHA CHA (Humberto Juama)  
Sonora Matancera
6. CIRCUMSTANCIA (F. Fellove)  
Machito & His Afro-Cubans

Allegro

LONG PLAYING RECORD

RPM

LATIN HOUR  
WITH NORO MORALES

1345

SIDE 1  
(1345A)

1. TEMPTATION
2. JACK, JACK, JACK
3. ZAMBUMBA
4. VEM VEM
5. EL TUBITO
6. TAMBO

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

ultraphonic  
HI-FIDELITY

MICROGROOVE 33 $\frac{1}{3}$  RPM

**Allegro**

LONG  
PLAYING

RECORD

RPM

3 3/4

LATIN HOUR  
WITH NORO MORALES

1345

SIDE 2  
(1345B)

1. WALTER WINCHELL RHUMBA
2. ALO, ALO
3. RHUMBA FANTASY
4. PAN, PAN, PAN
5. JUNGLE RO
6. MONTUNO IN G

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

ultraphonic  
HI-FIDELITY

MICROGROOVE

# Eddie Murphy

"Whatzupwitu" (remix)

---

REMIXED BY DAVID MORALES

---

3746311111

*FANBOY'S*



**FOR PROMOTIONAL USE ONLY/NOT FOR SALE**

**EDDIE MURPHY**

**"WHATZUPWITU" REMIX BY DAVID MORALES**

**STEREO  
33 1/3 RPM**

**374631111-1  
SIDE ONE**

- 1. KLUB MIX FULL (7:21)**
- 2. KLUB MIX EDIT (3:52)**
- 3. HIP HOP REMIX (4:47)**

Special Appearance by Michael Jackson, courtesy of MJJ Productions and Epic Records

Lyrics written by E. Murphy

Music written by E. Murphy and T. Gumbs

Eddie Murphy Music/Rayclo Music (ASCAP)

PRODUCED BY EDDIE MURPHY AND TRENTEN GUMBS

Executive Producer: Donna Ross-Jones

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FOR PROMOTIONAL USE ONLY/NOT FOR SALE

**EDDIE MURPHY  
"WHATZUPWITU" REMIX BY DAVID MORALES**

**STEREO  
33 1/3 RPM**

**374631111-1  
SIDE TWO**

- 1. ECLIPSE MIX (6:30)**
- 2. LP VERSION (3:21)**
- 3. KLUB MIX DUB (6:34)**

Special Appearance by Michael Jackson, courtesy of MJJ Productions and Epic Records

Lyrics written by E. Murphy

Music written by E. Murphy and T. Gumbs

Eddie Murphy Music/Rayclo Music (ASCAP)

PRODUCED BY EDDIE MURPHY AND TRENTEN GUMBS

Executive Producer: Donna Ross-Jones

LP Version appears on Eddie Murphy's "Love's Alright"

CD and Cassette 374636354-2/4

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# **Heather Headley**

## **He Is**

### **Side A**

07863-60635-1-A

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5



### **He Is**

1. Album Version 3:46

2. A Cappella 3:58

(J. Nile/V. Jeffrey Smith)

Produced by Joshua Nile & The Phantom

Recorded by V. Jeffrey Smith at Neptune Factor Studios, Brooklyn, NY & Andy Zulla at Sound Decision

Additional Production and Mix by Dave Way at Larabee Sound Studios North, Universal City, CA

Published by Spiders & Rice Music (ASCAP)/Jam Carver Music (ASCAP)

Executive Producer/A&R Direction: Stephen Ferrara

Management: Hoffman Entertainment, Inc.

Mastered by Herb Powers, Jr. at Hit Factory Mastering for PM Entertainment

Assistant: Rob LoVerde

ALBUM VERSION AVAILABLE ON THE FORTHCOMING ALBUM

"THIS IS WHO I AM" 07863-69376-2

[www.heatherheadley.com](http://www.heatherheadley.com) • [www.rcarecords.com](http://www.rcarecords.com)



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# Heather Headley

## He Is

### Side B

07863-60635-1-B

© 2002 BMG



0 78636 06351 5



### He Is

1. Instrumental 4:05

(J. Nile/V. Jeffrey Smith)

Produced by Joshua Nile & The Phantom

Recorded by V. Jeffrey Smith at Neptune Factor Studios, Brooklyn, NY & Andy Zulia at Sound Decision

Additional Production and Mix by Dave Way at Larrabees Sound Studios North, Universal City, CA

Published by Spiders & Rice Music (ASCAP)/Jam Carver Music (ASCAP)

Executive Producer/A&R Direction: Stephen Ferrera

Management: Hoffman Entertainment, Inc.

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ALBUM VERSION AVAILABLE ON THE FORTHCOMING ALBUM

"THIS IS WHO I AM" 07863-69376-2



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# SHEREE



# WOMAN'S WORK

2802-1-RDAB

**SPECIALLY REMIXED BY FRANCOIS KEVORKIAN**



SHEREE

**NOT FOR  
SALE**

**SIDE A-STEREO**

**2802-1-RDAB**  
(28C2-1-RDAB-A)  
**33 1/3 RPM**

**1. WOMAN'S WORK\* (12" REMIX) 6:54**  
(Sheree Jeacocke/Lou Pomanti/B.J. Cook)

Produced by Lou Pomanti

Remix and additional production by Francois Kevorkian & Goh Hotoda,  
at Axis Studios, NYC. Overdubs by Fred McFarlane & Alan Friedman.

\*Original version taken from the "Sheree" CD, 3033-2-R

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SHEREE

NOT FOR  
SALE

SIDE B-STEREO

2802-1-RDAB

(2802-1-RDAB-B)

33 1/3 RPM

1. WOMAN'S WORK (DUB MIX) 6:58
2. WOMAN'S WORK (SINGLE REMIX) 4:10  
(Sheree Jeacocke/Lou Pomanti/B.J. Cook)

Produced by Lou Pomanti

Remix and additional production by Francois Kevorkian & Goh Hotoda,  
at Axis Studios, NYC. Overdubs by Fred McFarlane & Alan Friedman.

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# BUDDAH RECORDS®

## AURELIO MELBA MELBA MOORE

1. THE WAY YOU MAKE ME FEEL 3:34

(Charles H. Kipps, Jr.) Charles Kipps Music, Inc. (BMI)

2. GOOD LOVE MAKES EVERYTHING ALRIGHT 7:32

(Van McCoy/Richard Harris) Van McCoy Music/Warner-Tamerlane (BMI)

3. THE LONG AND WINDING ROAD 3:59

(John Lennon/Paul McCartney) Macien Music (BMI)

4. AIN'T NO LOVE LOST 2:49

(Curtis Mayfield) Camad Music Company (BMI)

SIDE A  
STEREO

BDS 5677

(BDS 5677 A)

Produced by Van McCoy and Charles Kipps  
for McCoy/Kipps Productions

Arranged and Conducted by Van McCoy

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Manufactured and Distributed by Buddah Records Inc.

# BUDDAH RECORDS®

## AURELIO

### MELBA MELBA MOORE

1. THE GREATEST FEELING 3:11

(Van McCoy/Richard Harris) Van McCoy Music/Warner-Tamerlane (BMI)

2. MIGHTY CLOUDS OF JOY 4:05

(B. Buie/R. Nix) Low-Sal Music, Inc. (BMI)

3. (I NEED) SOMEONE 4:35

(Charles H. Kipps, Jr.) Charles Kipps Music, Inc. (BMI)

4. SO MANY MOUNTAINS 3:33

(Van McCoy/Joe Cobb) Kama Sutra Music, Inc./

Van McCoy Music, Inc./Warner-Tamerlane (BMI)

SIDE B  
STEREO

BDS 5677  
(BDS 5677 B)

Produced by Van McCoy and Charles Kipps  
for McCoy/Kipps Productions

Arranged and Conducted by Van McCoy

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SIDE 1

OL-6160

**LA FLUTE INDIENNE**  
(The Indian Flute)  
**LOS INDIOS**

- |                              |      |
|------------------------------|------|
| 1. EL CONDOR PASA - Folklore | 3:09 |
| 2. EL HUMA HUAQUENO          | 3:03 |
| 3. BAILECITO DE LELA         | 2:17 |
| 4. LA CUEQUITA               | 2:37 |
| 5. INDIECITO                 | 2:21 |
| 6. SIKU - Folklore           | 2:21 |

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SIDE 2

OL-6160

**LA FLUTE INDIENNE**  
(The Indian Flute)  
**LOS INDIOS**

- |                                 |      |
|---------------------------------|------|
| 1. SON CAYMAN - Folklore        | 3:45 |
| 2. VARIACION DE TATU - Folklore | 1:24 |
| 3. BOQUINA - Folklore           | 2:45 |
| 4. VASAJA DE BARRO - Folklore   | 4:10 |
| 5. BOLIVIANITA - Folklore       | 1:55 |
| 6. COPACABANA - Folklore        | 2:22 |

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**SONIDO  
DIGITAL**

**Mi Diario Musical**  
**VICENTICO VALDES**  
con acompañamiento  
de orquesta

**SEECO**

LADO A  
SSS-3002-H

1. ENVIDIA Bolero  
(*G. y A. Garcia Segura*)
2. COMO FUE Bolero  
(*P. Duarte*)
3. LOS ARETES DE LA LUNA Bolero  
(*J.D. Quiñones*)
4. PLAZOS TRAICIONEROS Bolero  
(*Luis Marquetti*)
5. NO TENGO NADA Bolero  
(*Raúl Diaz*)
6. PIENSALO BIEN Bolero  
(*Raúl Diaz*)

1405 - 12 STREET - P.O.

NORTH BERGEN, N.J. 07047 (201) 866-5188

**SONIDO  
DIGITAL**

**Mi DIARIO MUSICAL**  
**VICENTICO VALDES**  
con acompañamiento  
de orquesta

**SEECO**

LADO B  
SSS-3002-H

1. LA MONTAÑA Bolero  
(G. Moreu - A. Alguero)
2. TIERNAMENTE Bolero  
(Gross - Lawrence)
3. DERROCHE DE FELICIDAD Bolero  
(Jorge Zamora)
4. UNA CANCION POR LA MAÑANA Bolero  
(Evaristo Méndez)
5. AÑORADO ENCUENTRO Bolero  
(Piloto & Vera)
6. YO VIVO PARA TI Bolero  
(R. Díaz)

1405 - 12 STREET - P.O.

PARTH BERGEN, N.J. 07047 (201) 866-5188

ABC-PARAMOUNT



ORIGINAL  
DIXIELAND JAZZ  
IN HI FI

ABC-184  
Side 1

FULL COLOR  
FIDELITY  
33 1/3 RPM

Band 1: THE ORIGINAL DIXIELAND ONE STEP  
(D. J. LaRocca) (2:36)

Band 2: LIVERY STABLE BLUES  
(D. J. LaRocca) (2:36)

Band 3: AT THE JAZZ BAND BALL  
(Shields-LaRocca) (2:54)

Band 4: OSTRICH WALK  
(Original Dixieland Jazz Band) (1:52)

Band 5: TIGER RAG  
(Original Dixieland Jazz Band) (3:13)

Band 6: SKELETON JANGLE  
(D. J. LaRocca) (2:52)

A PRODUCT OF AM-PAR RECORD CORP.

ABC-PARAMOUNT



ORIGINAL  
DIXIELAND JAZZ  
IN HI FI

ABC-184  
Side 2

FULL COLOR  
FIDELITY  
33 $\frac{1}{3}$  RPM

- Band 1: SENSATION RAG  
(Original Dixieland Jazz Band) (2:12)
- Band 2: BLUIN' THE BLUES  
(Ragas-LaRocca-Shields) (3:05)
- Band 3: CLARINET MARMALADE BLUES  
(Shields-Ragas) (2:47)
- Band 4: MOURNIN' BLUES  
(Sbarbaro) (2:38)
- Band 5: FIDGETY FEET  
(LaRocca-Shields) (2:18)
- Band 6: LAZY DADDY  
(LaRocca-Ragas-Shields) (2:40)

A PRODUCT OF AM-PAR RECORD CORP.

# VANGUARD

## JOE VENUTI IN MILAN

1. JOE & LINO 2:21  
Venuti; Durium S.p.A.
2. LOUISIANA 2:40  
Johnson-Razaf-Schafer; Alfred Publishing Co., Inc./ASCAP
3. I'VE FOUND A NEW BABY 2:53  
Palmer-Williams; MCA Music/ASCAP

VSD 79396-A

Side One  
STEREO

4. BLUES FOR NOBODY 5:18  
Venuti; Durium S.p.A.
  5. AFTER YOU'VE GONE 3:29  
Creamer-Layton; Morley Music Co./ASCAP  
Joe Venuti (violin) Lino Patruno (guitar,  
banjo, vocals) Giancarlo Barigozzi (baritone sax,  
flute) Sergio Rigon (baritone sax, flute)  
Gianni Acocella (trombone) Sante Palumbo  
(piano) Toto de Serio (bass)  
Giorgio Vanni (drums)
- A DURIUM recording - ITALY  
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RECORDINGS FOR THE CONNOISSEUR

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# VANGUARD

## JOE VENUTI IN MILAN

1. HONEYSUCKLE ROSE 4:08  
Waller-Razaf; Intersong Music/ASCAP
2. STARS FELL ON ALABAMA 4:14  
Perkins-Parish; Mills Music Inc./ASCAP
3. SWEET GEORGIA BROWN 2:54  
Bernie-Casey-Pinkard; Warner Bros. Music/ASCAP

VSD 79396-B



Side Two  
STEREO

4. THE WORLD IS WAITING FOR THE SUNRISE 2:12  
Seitz-Lockhart; Chappell Music/ASCAP
5. PRETTY TRIX 3:01

Venuti-Lang; Robbins Music Corp./ASCAP  
Joe Venuti (violin) Lino Patruno (guitar,  
banjo, vocals) Giancarlo Barigozzi (baritone sax,  
flute) Sergio Rigon (baritone sax, flute)  
Gianni Acocella (trombone) Sante Palumbo  
(piano) Toto de Serio (bass)

Giorgio Vanni (drums)  
A DURIUM recording - ITALY  
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EVEREST RECORDS



ARCHIVE OF  
FOLK & JAZZ MUSIC

SIDE 1

FS 274 (E)

**THE ROOTS OF DIXIELAND JAZZ**

- |                               |      |
|-------------------------------|------|
| 1. THAT'S A PLENTY            | 3:09 |
| 2. BALLIN' THE JACK           | 2:12 |
| 3. WHENEVER THERE'S LOVE      | 2:27 |
| 4. ROYAL GARDEN BLUES         | 2:41 |
| 5. BACK HOME AGAIN IN INDIANA | 2:44 |

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EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

SIDE 2

FS 274 (E)

THE ROOTS OF DIXIELAND JAZZ

- |                        |      |
|------------------------|------|
| 1. DEEP ROYAL BLUES    | 5:35 |
| 2. BILLBOARD DIXIELAND | 3:00 |
| 3. CHERRY              | 2:44 |
| 4. JADA                | 2:45 |
| 5. IT'S BEEN SO LONG   | 3:03 |

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DIXIELAND AT ITS BEST FEATURING  
PETE FOUNTAIN, GEORGE GIRARD, TONY ALMERIC  
AND OTHER GREATS

CAL  
838

SIDE  
1

1—ORIGINAL DIXIELAND ONE-STEP (D. J. LaRocca)

2—SOME OF THESE DAYS (S. Brooks)

3—MILENBERG JOYS (Roppolo-Mares-Morton-Melrose)

4—WITH YOU ANYWHERE YOU ARE (Jack Palmer)

5—DO YOU KNOW WHAT IT MEANS

TO MISS NEW ORLEANS

(Lou Alter-Eddie DeLange)

1, 5. George Girard and His New Orleans Five

2, 4. Bourbon Street All-Star Dixielanders

3. Tony Almerico's Dixieland All-Stars

RCRM-4340

MONO



A PRODUCT OF RADIO CORPORATION OF AMERICA • MADE IN U.S.A. • TMK®  
DIXIELAND AT ITS BEST FEATURING  
PETE FOUNTAIN, GEORGE GIRARD, TONY ALMERICO  
AND OTHER GREATS

RCRM-4341

REGISTERED MARCA REGISTRADA

CAL  
838

SIDE  
2

- 1—DA-DA STRAIN (M. Medina—J. E. Dowell)
- 2—SOMEDAY YOU'LL BE SORRY (Louis Armstrong)
  
- 3—I'M CONFESSING THAT I LOVE YOU  
(Daugherty—Reynolds—Neiberg)
- 4—WHEN YOU'RE SMILING (Fisher—Goodwin—Shay)
- 5—SWEETHEARTS ON PARADE  
(Newman—Lombardo)

1, 5. George Girard and His New Orleans Five  
2, 4. Tony Almerico's Dixieland All-Stars  
2. Jack Delaney, Vocal  
4. Tony Almerico, Vocal  
3. Bourbon Street All-Star Dixielanders

MONO

# WYNCOATE

PETE FOUNTAIN



SIDE I  
STEREO

W-9112-A

JAZZ ME BLUES  
BUGLE CALL RAG  
SOUTH RAMPART STREET PARADE  
SENSATION RAG  
YUPPA TUPPA—The Sunsetters

© 1964 CAMEO-PARKWAY RECORDS, INC.

WYNCOATE

THE SUNSETTERS



SIDE 2  
STEREO

W-9112-B

MISS DAISY DELITE  
A FAREWELL  
SCHERZO  
SONATA ALLEGRO  
ONE BLIND MOUSE

© 1964 CAMEO-PARKWAY RECORDS, INC.

PETE'S PLACE  
PETE FOUNTAIN

Recorded "Live" At Pete Fountain's French Quarter Inn,  
New Orleans

Side 1

CORAL®

MO 2246

CAL 57453

MARCA REGISTRADA-MFR'D BY CORAL RECORDS INC. N.Y.U.S.A.

A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY 33 1/3

1. OH, LADY BE GOOD!
2. FASCINATION MEDLEY: (a) FASCINATION  
(b) BASIN ST. BLUES (c) TIN ROOF BLUES  
(d) WAY DOWN YONDER IN NEW ORLEANS
3. IT'S JUST A LITTLE WHILE  
(To Stay Here)
4. THAT'S A PLENTY

PETE'S PLACE

PETE FOUNTAIN

Recorded "Live" At Pete Fountain's French Quarter Inn,  
New Orleans

Side 2

CORAL®

MARCA REGISTRADA-MERCHANDISE BY CORAL RECORDS INC., N.Y.U.S.A.

A SUBSIDIARY OF DECCA RECORDS INC.  
**LONG PLAY 33<sup>1</sup>/<sub>3</sub>**

1. THE SHEIK OF ARABY
2. THE PREACHER
3. (What Did I Do To Be So)  
BLACK AND BLUE
4. MARCH TO PERUNA

LONG PLAY

MARCA REGISTRADA

MFR'D BY CORAL® RECORDS INC., A SUBSIDIARY OF DECCA RECORDS INC.



LONG PLAY

PETE FOUNTAIN  
Salutes The  
**GREAT CLARINETISTS**

With Orchestra Directed By  
**CHARLES BUD DANT**

CRL 57333  
MG 7654

SIDE 1

1. WOODCHOPPER'S BALL (2:26-AS)
2. PETITE FLEUR (2:30-BMI)
3. SOMETIMES I'M HAPPY (2:23-AS)
4. FRENESI (2:27-BMI)
5. WHEN MY BABY SMILES AT ME (2:31-AS)
6. MARCH OF THE BOB CATS (2:27-AS)

33  $\frac{1}{3}$  RPM

LONG PLAY

CORAL®  
MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC.  
MARCA REGISTRADA •

PETE FOUNTAIN  
Salutes The  
GREAT CLARINETISTS

With Orchestra Directed By  
CHARLES BUD DANT

CRL 57333  
MG 7655©

SIDE 2

1. BEGIN THE BEGUINE (3:17-AS)
2. ME AND MY SHADOW (2:28-AS)
3. GREEN EYES (2:34-BMI)
4. LET'S DANCE (2:07-BMI)
5. MY INSPIRATION (3:08-AS)
6. AMAPOLA (2:00-BMI)  
(Pretty Little Poppy)

33 1/3 RPM

CORAL®

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., A SUBSIDIARY OF DECCA RECORDS INC.

®

NEW YORK, U.S.A.

LONG PLAY

LONG PLAY

PETE FOUNTAIN

At The

BATEAU LOUNGE

CRL 57314  
MG 7470

SIDE 1

Recorded In New Orleans At Dan's Bateau Lounge  
Bourbon And Toulouse Streets

1. DEEP RIVER
2. MY MELANCHOLY BABY
3. I'VE FOUND A NEW BABY
4. MACK THE KNIFE
5. CREOLE GUMBO
6. YOU BROUGHT A NEW KIND  
OF LOVE TO ME

33 1/3 RPM

LONG PLAY

C O R A L ®

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

PETE FOUNTAIN

At The

BATEAU LOUNGE

CRL 57314  
MG 7471◎

SIDE 2

Recorded In New Orleans At Dan's Bateau Lounge  
Bourbon And Toulouse Streets

1. LONDONDERRY AIR
2. NOBODY KNOWS THE TROUBLE I'VE SEEN
3. AFTER YOU'VE GONE
4. GIN MILL BLUES
5. LITTLE ROCK GETAWAY
6. BLUE LOU

33 1/3 RPM

CORAL®

MFR'D BY CORAL® RECORDS INC., NEW YORK,  
A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

MARCA REGISTRADA

LONG PLAY

THE BLUES

PETE FOUNTAIN

Clarinet Solos With Orchestra  
Directed By CHARLES BUD DANT

CRL 57284  
MG 7072

SIDE 1

1. ST. LOUIS BLUES (W. C. Handy)
2. BLUE FOUNTAIN (F. Scott-S. Wrightsman)
3. COLUMBUS STOCKADE BLUES  
(Jimmie Davis-Eva Sargent)
4. AUNT HAGER'S BLUES (W. C. Handy)
5. LONESOME ROAD  
(Nat Shilkret-Gene Austin)
6. THE MEMPHIS BLUES  
(W. C. Handy-G. A. Norton)

33 1/3 RPM

CORAL®

MFR'D BY CORAL® RECORDS INC., NEW YORK,  
A SUBSIDIARY OF DECCA RECORDS INC.

®

MARCA REGISTRADA

NEW YORK, U.S.A.

LONG PLAY

THE BLUES  
PETE FOUNTAIN

Clarinet Solos With Orchestra  
Directed By CHARLES BUD DANT

LONG PLAY

CRL 57284  
MG 7073◎

SIDE 2

1. MY INSPIRATION  
(Bob Haggart-Ray Bauduc-Hilton LaMare)
2. WANG WANG BLUES (Gus Mueller-  
Buster Johnson-Henry Busse-Leo Wood)
3. BEALE STREET BLUES (W. C. Handy)
4. WABASH BLUES (F. Meinken-D. Ringle)
5. FIVE POINT BLUES (Yank Lawson)
6. BAYOU BLUES (Morty Corb)

33 1/3 RPM

Long Play

# CORAL®

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.

## PETE FOUNTAIN'S NEW ORLEANS

Clarinet Solos With  
Rhythm Accompaniment

CRL 57282  
MG 6986

SIDE 1

1. WHILE WE DANCED AT THE MARDIE GRAS  
(Alfred Opler-Johnny Mercer)
2. A CLOSER WALK (Adapted & Arr: P. Fountain-C. Dant)
3. WHEN THE SAINTS COME MARCHING IN MARCH  
(Adapted & Arr: P. Fountain-C. Dant)
4. WHEN IT'S SLEEPY TIME DOWN SOUTH  
(Leon & Otis Rene-Clarence Muse)
5. OL' MAN RIVER  
(O. Hammerstein II-J. Kern)
6. COTTON FIELDS  
(C. C. Carter)

33 1/3 RPM

C O R A L ®

A SUBSIDIARY OF DECCA RECORDS INC.

MARCA REGISTRADA

NEW YORK,  
U.S.A.

PETE FOUNTAIN'S NEW ORLEANS

Clarinet Solos With  
Rhythm Accompaniment

LONG PLAY

LONG PLAY

CRL 57282  
MG 6987©

SIDE 2

1. SWEETHEARTS ON PARADE (C. Newman-C. Lombardo)
2. DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS  
(Louis Alter-Eddie De Lange)
3. BASIN STREET BLUES (Spencer Williams)
4. LAZY RIVER (H. Carmichael-Sid Arodin)
5. WAY DOWN YONDER IN NEW ORLEANS  
(Henry Creamer-Turner Layton)
6. TIN ROOF BLUES  
(L. Poppolo-P. Mares-G. Brunies-B. Pollack-M. Stifze-W. Melrose)

33 1/3 RPM

STEREO

ACORN

HIGH FIDELITY

FONIC

DIXIELAND JAMBOREE

668

SIDE 1  
(668A)

THE BIG PARADE  
ROCKIN' CHAIR  
DREAM BOAT  
SQUEEZE ME  
FAREWELL BLUES

THE DIXIELAND KINGS

LONG PLAYING 33 1/3 RPM • REG. PATENT OFF. • MADE IN U.S.A.

ACORN

HIGH FIDELITY

STEREO

FONIC

DIXIELAND JAMBOREE

668

SIDE 2  
(668B)

DOWN HOME RAG  
LOVIN' ARMS  
ULLABY OF THE LEAVES  
TRIPPIN' ALONG  
EASY LIVIN'

THE DIXIELAND KINGS

LONG PLAYING 33 1/3 RPM • REG. PATENT OFF. • MADE IN U.S.A.

WARNER BROS.  
RECORDS



**THE DIXIELAND STORY**  
Volume II  
**MATTY MATLOCK**  
AND THE PADUCAH PATROL

WS 1318  
(S 38005)

SIDE  
1

1. TIGER RAG (Sbarbaro-Edwards-Ragas-Shields-DeCosta)
2. SENSATION (Edwards-Ragas-Sbarbaro-LaRoca-Shields)
3. ORIGINAL DIXIELAND ONE STEP (D. J. LaRocca)
4. SINGIN' THE BLUES (Till My Daddy Comes Home) (Lewis-Young-Conrad-Robinson)
5. MUSKRAT RAMBLE (Gilbert-Ory)
6. CLARINET MARMALADE (Shields-Ragas)

VITAPHONIC STEREO LONG PLAY  
MADE IN U.S.A. WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.  
REPRODUCE ONLY WITH STEREOPHONIC CARTRIDGE AND STYLUS PRESSURE NOT TO EXCEED 6 GRAMS

WARNER BROS.  
RECORDS



# THE DIXIELAND STORY

Volume II

**MATTY MATLOCK  
AND THE PADUCAH PATROL**

WS 1318  
(S 38006)

SIDE  
2

1. MILENBERG JOYS  
(Melrose-Rappolo-Mares-Morton)
2. BASIN STREET BLUES (Spencer Williams)
3. RIVERBOAT SHUFFLE  
(Voynow-Carmichael-Mills)
4. DIPPERMOUTH BLUES (Melrose-Oliver)
5. DAVENPORT BLUES  
(Bix Beiderbecke)
6. KING PORTER STOMP  
(Ferd 'Jelly Roll' Morton)

VITAPHONIC  
MADE IN U.S.A. - WARNER BROS. RECORDS, INC.

STEREO

STEREOPHONIC CARTRIDGE - SYLVAN PICTURE MUSIC CORPORATION  
LONG PLAY

LICENSEE OF WARNER BROS. PICTURES, INC.



DIXIELAND AT THE ROUNDTABLE  
SALT CITY SIX

SF-9019  
(RSD-90-A)

STEREO

1. WOLVERINE BLUES (B. Spikes-J. Spikes-Morton)  
(Melrose Music Corp.-ASCAP-4:17)
2. NEW ORLEANS (Hoagy Carmichael)  
(Southern Music Publ.-ASCAP-4:00)
3. CIRIBIRIBIN (Alberto Pestalozza)  
(Forshay Music-BM1-3:20)
4. VOLARE (Nel Blu, Dipinto Di Blu)  
(Medugno-Migliacci) (Robbins Music-ASCAP-2:37)
5. I'M COMING VIRGINIA (Heywood-Cook)  
(Robbins Music-ASCAP-2:45)

LONG PLAYING 33 $\frac{1}{3}$  HIGH FIDELITY

**FORUM**

**DIXIELAND AT THE ROUNDTABLE  
SALT CITY SIX**

SF-9019  
(LSD-90-B)

**STEREO**

1. LIMEHOUSE BLUES (Braham-Furber)  
(Harms, Inc.-ASCAP-4:20)
2. SATANIC BLUES (Christian-Shields)  
(Leo Feist, Inc.-ASCAP-3:43)
3. 76 TROMBONES (Meredith Willson)  
(From the Broadway Prod., "The Music Man")  
(Frank Music Corp.-ASCAP-3:23)
4. INDIANA (Back Home Again in Indiana)  
(Hanley-MacDonald)  
(Shapiro, Bernstein Co.-ASCAP-3:55)

**LONG PLAYING 33 1/3 HIGH FIDELITY**



## DIXIELAND SUPPER CLUB

RED NICHOLS  
And The Five Pennies

T-1665

(TI-1665)

1

1. SENTIMENTAL JOURNEY (3:38) (Brown-Homer-Green)
2. CORKY (2:27) (J. P. "Red" Borland-Loring Nichols)
3. MEDLEY: (3:17) BLUE (And Broken Hearted) (Handman-Clarke-Leslie)  
A BLUES SERENADE (Frank Signorelli-Mitchell Parish)
4. HARLEM NOCTURNE (2:59) (Earle Hagen)
5. ALWAYS (2:42) (Irving Berlin)
6. LONDONDERRY AIR (1:56)  
Arranged by Henry Beau-  
Loring Red Nichols)

MFD. BY CAPITOL RECORDS, INC. U.S.A.T.M. MARCA REG. • U.S. PAT. NO. 2,631,859



## DIXIELAND SUPPER CLUB

RED NICHOLS  
And The Five Pennies

T-1665

(T2-1665)

2

1. SUMMERTIME (2:45) (George Gershwin-DuBose Heyward)
2. THE BIRTH OF THE BLUES (3:31) (Henderson-DeSylva Brown)
3. WHY WAS I BORN? (2:35)  
(Jerome Kern-Oscar Hammerstein II)
4. CANADIAN CAPERS (2:53) (White-Chandler-Cohen)
5. WHAT IS THERE TO SAY (2:25)  
(Vernon Duke-E. Y. Harburg)
6. MOONLIGHT BAY (2:29)  
(Percy Wenrich-Edward Madden)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. *Capitol* • MARCA REG. • U. S. PAT. NO. 2,631,859

A PRODUCT OF MERCURY RECORD CORPORATION



MUGGSY SPANIER AND HIS  
DIXIELAND BAND

MGW-12165

Side 1

A Custom High  
Fidelity  
Recording

1. LAZY PIANO MAN
2. DIXIE FLYER
3. SWEET GEORGIA BROWN
4. FEATHER BRAIN
5. HOME (When Shadows Fall)
6. IT'S A LONG, LONG WAY  
TO TIPPERARY

LONG PLAYING HIGH FIDELITY

A PRODUCT OF MERCURY RECORD CORPORATION



MUGGSY SPANIER AND HIS  
DIXIELAND BAND

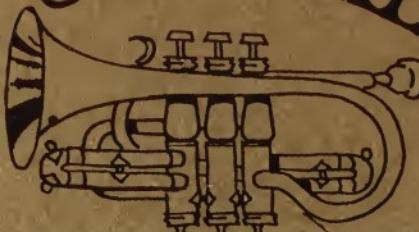
MGW-12165  
Side 2

A Custom High  
Fidelity  
Recording

1. CAUTION BLUES
2. ALABAMA JUBILEE
3. SOUTH
4. SUNDAY
5. TIGER RAG
6. BLUE ROOM

LONG PLAYING HIGH FIDELITY

# HAPPY JAZZ RECORDS



LISTEN CLOSELY TO THE  
REAL STUFF



WILLIE THE WEEPER..... 2:58

SUNSET CAFE STOMP..... 2:48

STEREO  
SIDE I

SOMEDAY SWEETHEART..... 3:30

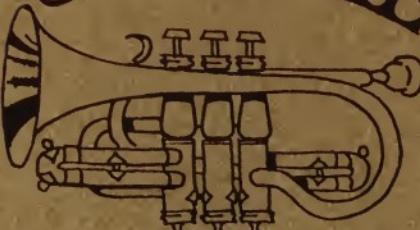
ANGRY..... 3:08

SUSIE..... 3:00

AP-93 A

THE HAPPY JAZZ BAND  
SAN ANTONIO, TEXAS

# HAPPY JAZZ RECORDS



LISTEN CLOSELY TO THE  
REAL STUFF



PELICAN PANIC .....	3:40
SINGIN' THE BLUES.....	3:54
I AIN'T GONNA GIVE NOBODY NONE OF THIS JELLY ROLL.....	3:07
ALL NIGHT BLUES.....	3:38
LIZARD ON A RAIL .....	2:45

STEREO  
SIDE II

AP-93 B

THE HAPPY JAZZ BAND  
SAN ANTONIO, TEXAS

I A R O S C

H U R O

The Bobby Hackett Quintet  
(with Vic Dickenson)

Live At The Roosevelt Grill

CR 105

Stereo

Side One

1. Swing That Music  
(Gerlach - Armstrong)
2. Meditation (Jobim - Medonca)
3. All My Love (Dickenson)
4. Its So Peaceful In The Country  
(Wilder)
5. Sugar (Pinkard)  
(Total time 25:51)



H  
I  
C

A R O S C

U  
R  
O

The Bobby Hackett Quintet  
(with Vic Dickenson)  
Live At The Roosevelt Grill

CR 105  
Stereo

Side Two

1. Struttin' With Some Bar - B - Que  
(Hardin)
2. Undecided (Shavers)
3. Alone (Dickenson)
4. Constantly (Dickenson)
5. You're Gonna Hear From Me  
(Previn)
6. Margie (Davis - Conrad - Robinson)  
(Total time 28:20)



# K A P P

## MIDNIGHT IN MOSCOW KENNY BALL AND HIS JAZZMEN

SIDE 1

KL - 1276

"A Pye Recording"

1. MIDNIGHT IN MOSCOW (Solovitch-Sedov, Matusovsky, Bell)
2. TIN ROOF BLUES (McRae-New Orleans Rhythm Kings)
3. MY MOTHER'S EYES (Baer-Gilbert)
4. BIG NOISE FROM WINNETKA (Bing Crosby Rodin-Haggerty)
5. YES SHE DO NO SHE DON'T  
(I'M SATISFIED WITH MY GIRL)  
(DeRuse-Trent)
6. PUTTIN' ON THE RITZ  
(Irving Berlin)

KL 2 1276A

MANUFACTURED FOR KAPP RECORDS INC., BY COLUMBIA RECORDS



K A P P

MIDNIGHT IN MOSCOW  
KENNY BALL AND HIS JAZZMEN

SIDE 2



KL - 1276

"A Pye Recording"

1. AMERICAN PATROL (F. W. Meacham)
2. DARK EYES (Traditional)  
- arr.: K. Ball -
3. YOU MUST HAVE BEEN A BEAUTIFUL  
BABY (Mercer-Warren)
4. SAVOY BLUES (Ed Ory)
5. HIGH SOCIETY (Swan-Copeland-  
Green)

KL 2 1276B

MANUFACTURED FOR KAPP RECORDS INC. BY COLUMBIA RECORDS



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BROADCASTING AND COPYING OF THIS RECORD PROHIBITED.



NCB 33 RPM

SLP 212  
(212-A)

KID THOMAS ALGIER STOMPERS

1. BUCKET GOT A HOLE IN IT 3.37 (Trad.)
2. COME ON DOWN TO NEW ORLEANS 4.00 (Trad.)
3. KID THOMAS BOOGIE WOOGIE 3.10 (K. Thomas)
4. ST. LOUIS BLUES 3.18 (Handy)
5. SISTER KATE 3.08 (Piron)
6. MARIE 2.40 (I. Berlin)
7. PANAMA 2.57 (Tyers)



TRADE

MARK

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OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORISED PUBLIC PERFORMANCE,  
BROADCASTING AND COPYING OF THIS RECORD PROHIBITED.

# STORYVILLE

ECHOES OF NEW ORLEANS VOL. 2

NCB

33 RPM

SLP 212  
(212-B)

LOUIS DELISLE'S BAND & WOODEN JOE'S BAND

1. BLACK CAT ON THE FENCE (a) 2.31 (Trad.) 2. PORK CHOP (a) 2.30 (Trad.) 3. HOLLER BLUES (b) 3.26 (Trad.) 4. DINAH (a) 2.44 (H. Akst) 5. B-FLAT BLUES (b) 2.25 (Trad.) 6. CLARINET MARMELADE (a) 2.25 (Shields - Ragas) 7. YOU MADE ME WHAT I AM (b) 4.00

TRADE



MARK

# CROWN

THE BEST OF DIXIE

LONG PLAYING 33 1/3

CST 464

STEREO

HIGH FIDELITY

1. THE STARS AND STRIPES
2. BICYCLE BUILT FOR TWO
3. YOU TELL ME YOUR DREAMS
4. MEET ME IN ST. LOUIS, LOUIS
5. DARK EYES

(CST 464-1)

LONG PLAYING 33 1/3

# CROWN

## THE BEST OF DIXIE

CST 464



STEREO

HIGH FIDELITY

1. ON THE BANKS OF THE WABASH
2. KING FISH BLUES
3. MERRY WIDOW WALTZ
4. EAST SIDE, WEST SIDE
5. THE BAND PLAYED ON

(CST 464-2)

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT



LISTEN SOME MORE

JIM CULLUM'S HAPPY JAZZ

- |                       |      |
|-----------------------|------|
| 1. THE EEL            | 2:55 |
| 2. PLAYIN' HOOKY      | 2:18 |
| 3. WESTMORELAND WEAVE | 5:08 |
| 4. SAVOY BLUES        | 3:41 |
| 5. ALL MY LOVE        | 4:06 |

AP-120A  
(21707)

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78291

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT

**Audiophile**

LISTEN SOME MORE  
JIM CULLUM'S HAPPY JAZZ

1. KANSAS CITY STOMPS 2:47
2. WHEREVER THERE'S LOVE 3:57
3. HIGH SOCIETY 6:53
4. WININ' BOY BLUES 4:19

AP-120B  
(21707)

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78291

**STEREOPHONIC**

**LOUIS ARMSTRONG: RARE ITEMS  
(1935-1944)**

**LOUIS ARMSTRONG AND HIS ORCHESTRA**

**DECCA**

DL 79225 SIDE 1  
7-11130

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. THANKS A MILLION (2:37-AS)
2. LYIN' TO MYSELF (3:08-AS)
3. EV'NTIDE (2:49-AS)
4. SWING THAT MUSIC (2:48-BMI)
5. THANKFUL (2:55-AS)
6. THE SKELETON IN THE CLOSET (3:05-AS)
7. JUBILEE (2:37-AS)

STEREOPHONIC

LOUIS ARMSTRONG: RARE ITEMS  
(1935-1944)  
LOUIS ARMSTRONG AND HIS ORCHESTRA

DECCA

DL 79225 SIDE 2  
TAXES

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR.D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. STRUTTIN' WITH SOME BARBECUE (2:54)
2. I DOUBLE DARE YOU (2:55)
3. IT'S WONDERFUL (2:37)
4. YOU'RE A LUCKY GUY (3:12)
5. EV'RYTHING'S BEEN DONE BEFORE (3:02)
6. HEY LAWDY MAMA (2:56)
7. GROOVIN' (2:47)

NONESUCH



RECORDS

SCOTT JOPLIN  
(1868-1917)

STEREO  
H-71248-A

STEREO  
SIDE ONE (16:01)

Piano Rags

1. Maple Leaf Rag (3:13)
2. The Entertainer (4:58)
3. The Ragtime Dance (3:13)
4. Gladiolus Rag (4:24)

JOSHUA RIFKIN, piano

NONESUCH



RECORDS

SCOTT JOPLIN  
(1868-1917)

STEREO  
H-71248-B

STEREO  
SIDE TWO (17:00)

Piano Rags

1. Fig Leaf Rag (4:36)
2. Scott Joplin's New Rag (3:07)
3. Euphonic Sounds (3:53)
4. Magnetic Rag (5:11)

JOSHUA RIFKIN, piano

**Dick Wellstood**  
From Ragtime On

1. Scott Joplin New Rag  
(Joplin)
2. Chicago High Life  
(Hines)

CR-109  
Stereo

Side One

3. Three Little Oddities
  - A. Impromptu
  - B. Novelette
  - C. Romanza  
(Confrey)
4. Kitten On The Keys  
(Confrey)
5. Sunday Morning Blues  
(Guryon)  
(Total time 18:13)

Dick Wellstood  
From Ragtime On

1. Pork And Beans  
(Roberts)

CR-109  
Stereo

Side Two

2. Put On A Happy Face  
(Adams - Strouse)  
3. Fucallia (Wellstood)  
4. Yesterday (Lennon - McCartney)  
5. Keeping Out Of Mischief Now  
(Waller - Razaf)  
6. Handful Of Keys  
(Waller)  
(Total time 24:33)

10001

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT

**audiophile**

Happy Jazz Volume I

Re-Issue

1. Cake Walking Babies From Home ... 2:35
2. Ole Miss ..... 3:28
3. Riverboat Shuffle ..... 3:52
4. Original Jelly Roll Blues ..... 3:40
5. Just A Closer Walk With Thee ..... 4:28

AP-115-A

(19333)

STEREO

AUDIOPHILE RECORDS, INC.

SAN ANTONIO, TEXAS 78206

P. O. BOX 66

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT



Happy Jazz   Volume I  
Re-Issue

1. Copenhagen ..... 3:50
2. Sweet Substitute ..... 3:35
3. Ostrich Walk ..... 3:00
4. Blues For B-flat Clarinet ..... 3:12
5. Original Dixieland One-Step ..... 2:59

AP-115-B

(19333)

STEREO

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78206

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT



Happy Jazz      Volume 10

- |                                |      |
|--------------------------------|------|
| 1. Bourbon Street Parade ..... | 4:34 |
| 2. Aggravatin' Papa .....      | 5:24 |
| 3. Riverboat Shuffle .....     | 4:05 |
| 4. China Boy .....             | 1:58 |

AP-116-A  
(19334)  
STEREO

AUDIOPHILE RECORDS, INC.

TEXAS 78206  
• P. O. BOX 66 • SAN ANTONIO,

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT



Happy Jazz      Volume 10

1. At The Jazz Band Ball .....
  2. Willow Weep For Me .....
  3. Rose Of The Rio Grande .....
  4. Sugar .....
  5. I'm Gonna Stomp Mr. Henry Lee .....
- 2:38                  4:43                  2:46                  3:45                  2:54

AP-116-B

(19334)

STEREO

AUDIOPHILE

RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78206

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Printed in U.S.A.

**ATLANTIC RECORDING CORPORATION  
1841 BROADWAY, NEW YORK, N.Y. 10023**

Manufactured under license issued by  
Atlantic Recording Corporation to  
Record Club of America, Inc.

**I A R O S C U H C R O**

Jazz At The New School

CR-110  
Stereo

Side One

1. I Want To Be Happy (Yeomans - Caesar)
2. Sugar (Pinkard)
3. Shim - Me - Sha - Wabble (Williams)
4. Avalon (Rose - Sylva - Jolson)



**A R O S C  
I H U R  
C**

Jazz At The New School

CR-110

Stereo

**R O**

Side Two

1. That Da Da Strain (Medina - Dowell)
2. Blues In C (Condon et al)
3. The Mooche (Ellington)
4. I Can't Believe That You're In Love With Me (Gaskill - McHugh)





A PRODUCT OF RADIO CORPORATION OF AMERICA

CAL  
321

Non-  
Breakable

SIDE  
1

LOWER BASIN STREET

- 1—MOOD INDIGO (Duke Ellington)
- 2—MUSKRAT RAMBLE (Edward Ory)
- 3—SOPHISTICATED LADY (Mills-Parish-Ellington)
- 4—BASIN STREET BLUES (Spencer Williams)

5—STAR DUST (Parish-Carmichael)

6—BODY AND SOUL (Heyman-Sour-Eyton-Green)

NBC's Chamber Music Society of Lower Basin Street

- 1, 5. Vocal by Dinah Shore with Paul Laval and his Woodwindy Ten
2. Sidney Bechet, *Soprano Six* with Henry Levine and his Barefooted Dixieland Philharmonic
- 3, 6. Vocal by Dinah Shore with Henry Levine and his Dixieland Octet
4. Henry Levine and his Barefooted Dixieland Philharmonic

G3PP-5665

Long 33 1/3 Play

MADE IN U.S.A.



A PRODUCT OF RADIO CORPORATION OF AMERICA

CAL  
321

Non-  
Breakable

SIDE  
2

LOWER BASIN STREET

- 1—ST. LOUIS BLUES    2—MEMPHIS BLUES  
3—BEALE STREET BLUES    4—AUNT HAGAR'S BLUES  
(W. C. Handy)

- 5—JOHN HENRY BLUES (W. C. Handy)  
6—CARELESS LOVE (Koenig-Williams-Handy)

NBC's Chamber Music Society of Lower Basin Street

- 1, 3, 4, 6. Vocal by Lena Horne  
1-5. The Dixieland Jazz Group  
Conductor: Henry Levine  
6. The NBC Dixieland Octet  
Director: Henry Levine

G3PP-5666

Long 33 1/3 Play

MADE IN U.S.A.

# ROULETTE

## THE WORLD OF JACK TEAGARDEN A TRIBUTE TO A GIANT OF JAZZ

R-25261  
(RLP-387-A)

33 1/3 RPM

1. MILENBERG JOYS 3:53 (Morton-Mores-Rappolo-Melrose) (Melrose Music Corp.-ASCAP)
2. STARDUST 3:07 (H. Carmichael-M. Parish) (Mills Music, Inc.-ASCAP)
3. A HUNDRED YEARS FROM TODAY 5:10 (J. Young-Washington-V. Young) (Robbins Music Corp.-ASCAP)
4. WHEN THE SAINTS GO MARCHING IN 6:30 (Traditional-arr. J. Teagarden) (Forshay Music Co.-BMI)

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

# ROULETTE

## THE WORLD OF JACK TEAGARDEN A TRIBUTE TO A GIANT OF JAZZ

R-25261  
(RLP-387-B)

33 $\frac{1}{3}$  RPM

1. HIGH SOCIETY 4:22 (Steele-Melrose)  
(Melrose Music Corp.-ASCAP)
2. AUNT HAGER'S - COUNTRY HOME 4:08  
(Dickenson-Conway)  
(Mutual Music Soc., Inc.-ASCAP)
3. ROCKIN' CHAIR 4:53 (H. Carmichael)  
(Carmichael Music Publ., Inc.-ASCAP)
4. ST. JAMES INFIRMARY 6:17 (Joe Primrose)  
(Mills Music, Inc.-ASCAP)

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

MERCURY • BROOK BENTON • THERE GOES THAT SONG AGAIN

SR 60673

# MERCURY STEREO

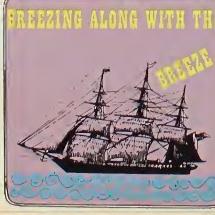
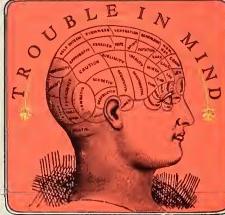


# BROOK BENTON

• QUINCY JONES AND HIS ORCHESTRA •



THERE GOES THAT SONG AGAIN • WHEN I GROW TOO OLD TO DREAM • ALL OF ME • I LOVE PARIS • I DIDN'T  
KNOW WHAT TIME IT WAS • TROUBLE IN MIND • BLUES IN THE NIGHT • I DON'T KNOW WHY (I JUST DO)  
BREEZIN' ALONG WITH THE BREEZE • AFTER YOU'VE GONE • I'LL GET BY • LET ME SING AND I'M HAPPY



SR 60673

ALSO AVAILABLE IN MONAURAL MG 2067  
This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.

# BROOK BENTON

*there goes that song again*

A combination of a gifted singer, a talented arranger, and a dozen fine songs, should add up to an outstanding record album. When the singer is Brook Benton, the arranger is Quincy Jones, and the songs are all great standards—as is the case here—the album adds up to a rare and truly unique listening experience.

Brook Benton's way with ballads and his rhythmic feel has been displayed on a score of hit recordings, including such hit songs as "Endlessly," "It's Just A Matter Of Time," and "A Waltz On The Wild Side." His ability to seek over a rhythmic tune, and his compelling dramatic quality with a lyric, is amplified by his hits "Shadrack," and "The Bell Will Sing."

On this album Benton reveals another aspect of his multi-faceted vocal style, a creativity that enables him to infuse familiar standards with excitement and freshness that makes them sound new all over again. And he accomplishes this with a vibrant, individual approach that will win him new followers in both the pop and jazz fields. This is a swinging Brook Benton!

He is complemented here by the provocative arrangements of Quincy Jones, a familiar name in jazz circles, who leads his own band on many Mercury recording dates. Jones has become one of the most imaginative arrangers for pop singers on today's musical scene. Over the past few years his work has supported many top singing stars, and in these arrangements for Benton he has managed to display his extraordinary musical gifts without ever overwhelming the singer. Jones' arrangements are showcases for Benton's vocals and add tasteful musical backings to the singer's heartfelt performances.

Benton's approach to the standards in this album indicates his versatility as a singer. "Can't We Receive a Little Joy" driving performance from Benton that builds in excitement with each note, and by a fitting arrangement from the Jones crew. "When I Grow Too Old To Dream" is done with an electric quality through Benton's spirited vocal and Jones' unique arrangement.

There's a light, bright touch to "Breezein' Along With The Breeze," and a tender Benton vocal on the lovely "I Love Paris," Cole Porter's tune from the Broadway musical "Can Can." The Benton style is most appealing on the moody "Blues In The Night" and the poignant "Let Me Sing And I'm Happy." These, and all of the other standards in this album, including "I'll Get By," "After You've Gone," "There Gres That Song Again," "I Didn't Know What Time It Was," "I Don't Know Why I Love You Like I Do," and "Trouble In Mind," are all stamped with Benton's individual approach, plus the precise, rich work of the Jones orchestra.

At the end of "All Of Me" Benton shouts out to Jones: "Quincy, let's do it—again" and they do. This completely unrehearsed remark is an indication of how much Benton enjoyed singing these songs, and how much Jones and the musicians enjoyed playing them. The same happy spirit permeates all of the tunes on the album.

## Hi-Information

This album was recorded both monoaurally and stereophonically at Fine Recording Studio, New York City with George Piran at the engineering controls. Instruments and mixes were: Voice—Telephonics; Strings—Telefunkens; Drums—BKS; Celestion—AKS; Percussion—BKS; Acoustic—Telefunkens; Tambourine—BKS; Acoustic—BKS; Electric—Telefunkens; Celeste—Telephonics; Bass—BKS. The sessions were recorded on 16-track tape recorder at a speed of 15 inches per second.

*Shelly Shulman*  
Shelly Shulman  
Mercury Recording Director



## WHEN I GROW TOO OLD TO DREAM

(Sigmund Romberg &amp; Oscar Hammerstein, 2nd), Robbins Music Corporation, (ASCAP). . . . .

2:15

## THERE GOES THAT SONG AGAIN From the motion picture "Carolina Blues"

(Sammy Cahn &amp; Julie Styne, Skidmore Music Co., Inc., (ASCAP)) . . . . .

2:29

## ALL OF ME

(Stephen Sondheim &amp; Gerald Marks), Bourne Co., (ASCAP) &amp; Marlowe Music, Inc., (ASCAP)) . . . . .

3:32

## I LOVE PARIS From "Can-Can"

(Cole Porter, Boston Hill Music Corporation, (ASCAP)) . . . . .

2:17

## I DIDN'T KNOW WHAT TIME IT WAS From "Too Many Girls"

(Loren Hart &amp; Richard Rodgers), Chappell &amp; Co., Inc., (ASCAP)) . . . . .

2:01

## TRouble IN MIND

(George and Ira Gershwin, Remick Music Corporation, (ASCAP)) . . . . .

2:12

## BLUES IN THE NIGHT

(Cole Porter, Remick Music Corp., (ASCAP)) . . . . .

2:32

## I DON'T KNOW WHY (Just Do It)

(Bob Turck &amp; Fred Shur, Cremore Music, Inc., (ASCAP)) &amp; Fred Ahlert Music Corporation, (ASCAP)) . . . . .

2:23

## GREENEIN' ALONG WITH THE BREEZE

(Gillespie, Simon &amp; Whiting), Remick Music Corp., (ASCAP)) . . . . .

2:40

## AFTER YOU'VE GONE

(Henry Cramer &amp; Turner Lapon), Mayfair Music Corporation, (ASCAP)) . . . . .

2:16

## I'LL GET BY (As Long As I Have You)

(Fred E. Ahlert &amp; Roy Turck, Cremore Music, Inc., (ASCAP)) &amp; Fred Ahlert Music Corporation, (ASCAP)) . . . . .

2:14

## LET ME SING AND I'M HAPPY

(Irving Berlin, Irving Berlin Music Corporation, (ASCAP)) . . . . .

2:25

Arrangements by Quincy Jones

Printed in U.S.A.

MERCURY RECORDS



This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable right/left tracking throughout the frequency range, and maximum clarity and musicality.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a frequency response of 20-20,000 cycles per second, with a low output impedance, and with a "natural" balance in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

Vinyl  
Mercury Record Corporation

STEREO-SPECTRUM

\$ 14.99

DLP-183

# CHARLIE PARKER



DARK EYES  
SALT PEANUTS

DESIGNS  
RECORDS

# STAN GETZ

AND THE ANGELS SWING  
DON'T WORRY 'BOUT ME



# WARDELL GRAY

DOUBLE OR NOTHING  
J.C.'S THEME  
HIGH AND LOW  
MOTLEY'S JAZZ

GRAY'S THING  
GG TENOR



DEXTER GORDON  
FRANK MOTLEY



NORO MORALES  
SDLP-86

DELLA REESE &  
GLORIA LYNN  
SDLP-150

## DESIGN STEREO SPOTLIGHT SERIES

### IN SPECTRA-SONIC-SOUND

Here, in this DESIGN SPOTLIGHT SERIES, we have those recordings necessary to make a record collection great.

... Records for the collector...

Some of these recordings in their original pressings are worth up to \$35 each at auction. We have made arrangements to bring you these great sounds at a fraction of their original cost...

The masters are cut on Scully lathes with Westrex feed back cutters to produce a disc exceptionally free of surface noise. RIAA crossover is at 500 CPS Rolloff, 13.75 DB at 10 KC.



CHARLIE SPIVAK  
SDLP-72



DAVID OISTRAKH PLAYS LALO:  
SYMPHONIE ESPAGNOLE  
SDLP-151

Sy Zentner, Nick Fatou, Eddie Miller, Charles Teagarden, Van Alexander, Lucky Thompson, Stan Getz, Charles Shavers, Arnold Fishkind, Marty Paich, Don Lamond, Juan Tizol, Jimmy Zito, Butch Stone, Willie Smith, Mat Mathews, Chico Hamilton

JAZZ ALL STARS  
SDLP-153

EDDIE CONDON  
& HIS ALL STARS  
SDLP-148



CLAUDE THORNHILL  
SDLP-50

EMIL GILELS PLAYS  
TCHAIKOVSKY  
1st PIANO CONCERTO  
SDLP-152



THE FABULOUS  
INK SPOTS  
SDLP-125

WRITE FOR YOUR COMPLETE LIST  
OF STAR STUFFED RECORDINGS  
© 1962 PICKWICK INTERNATIONAL, INC., L.I.C. 1, N.Y.

G A

Printed in U.S.A.

STEREO

GS 1400

AROUND THE WORLD WITH ME

STARRING

# PEARL BAILEY

**Guest Star**  
RECORDS



NEW SHOES  
AROUND THE WORLD WITH ME  
JINGLE BELLS CHA CHA  
BILL BAILEY  
LOCH LOMOND  
SOLID GOLD CADILLAC  
HIT THE ROAD TO DREAMLAND  
ZING WENT THE STRINGS OF MY HEART  
THAT CERTAIN FEELING

## AROUND THE WORLD WITH ME

STARRING

## PEARL BAILEY

LOOK FOR THESE ADDITIONAL GUEST STAR ALBUMS  
IN YOUR FAVORITE STOREIn Guest Star Records you will find a superb selection of the finest  
music enhanced by the guest appearances of America's leading  
musical talents.**Guest Star**  
RECORDS

## TITLES SIDE 1

Bill Bailey  
New Shoes  
Jingle Bells Cha Cha Cha  
Solid Gold Cadillac  
Zing Went The Strings  
Of My Heart

Starring PEARL BAILEY

## TITLES SIDE 2

Loch Lomond  
Hit The Road To Dreamland  
That Certain Feeling  
Around The World With Me

Starring PEARL BAILEY

Guest Star PEARL BAILEY is America's favorite chanteuse of intimate and sophisticated songs, done in her own inimitable fashion. Once you have heard Pearl Mae, you will join the ranks of her many fans clamoring for encores.

Born in Newport News, Virginia, Pearl migrated to Philadelphia with her family. At the age of 13 she won an amateur contest that started her on a career in show business.

Signed as a single to appear at the Village Vanguard in 1941, Pearl created a sensation and moved up to New York's smart East Side Club the Blue Angel, where she played a smash hold-over engagement. Then followed a period under USO auspices and a return to the night clubs and vaudeville circuits. She has won rave notices for her stage debut in "St. Louis Woman" and has since followed up with solid performances in "Arms and the Girl" and "Bless You All". Her most recent Broadway appearance was in "House Of Flowers".

Bringing her relaxed style to television, Pearl scored on all the top video stanzas including the Milton Berle Show, the Ed Wynn Show, "Show Of Shows", "This Is Show Business", and "Showtime USA", and "The Perry Como Show".

Pearl is rather tall and willowy, with long, tapering expressive hands that fluently translate her ideas. Her sing-talk lazy style and constant ad-libbing blend a salty humor into her delivery via subtle gestures and intimate phrasing.

In motion pictures, Pearl Mae has also scored a number of triumphs. Most recently, she was seen in "Carmen Jones" and "St. Louis Blues", the movie biography of W. C. Handy.

Pearl is known to her record fans by her smash recordings of "That's Good Enough For Me", "Get It Off Your Mind", "15 Years", "Tired", "Legalize My Name", and "Two To Tango".

Pearl Bailey is unquestionably one of the brightest lights in the entertainment world. Enjoy her unique renditions of your favorites: "Bill Bailey Won't You Come Home?", "Loch Lomond", "That Certain Feeling", and "Jingle Bells Cha-Cha-Cha". It is with pride and pleasure that Guest Star brings her superlative artistry to you. Pearl Bailey's exciting style brings a richness and color to the songs you have always enjoyed—but never so much as now!

**G 1400**

Around The World With Me — PEARL BAILEY

**G 1401**

The Original DUKES OF DIXIELAND

**G 1402**

Big Bands Are Back! — COUNT BASIE

**G 1403**

Piano Greats — ERROL GARNER

**G 1404**

The Port Of Love — JULIUS LA ROSA

**G 1405**

Songs America Sings — JIMMY RODGERS

**G 1406**

Rock &amp; Roll Party — FRANKIE LYMON

**G 1407**

Latin Spectacular — TITO PUENTE

**G 1408**

Italian Holiday — DI MARA SISTERS

**G 1409**

Sing-A-Long — HUGO &amp; LUIGI

## TECHNICAL DATA

This record represents the finest quality of multi-channel recording that can be achieved through the finest equipment available today.

All of our material is recorded on Ampex tape machines using a multiple microphone technique, so that a microphone whose qualities best suit the instrument being recorded can be used to give optimum in sound reproduction. Microphones used are: Telefunken U-47, U-48, KM-54, KM-58; Western Electric 639A, RCA-44-BX; Beyer M-160 and Sony C37A.

**Guest Star**

RECORDS

A PRODUCT OF  
SYNTHETIC PLASTICS COMPANY  
NEWARK, N.J., U.S.A.

HT-1044  
HAPPY  
TIME  
RECORDS

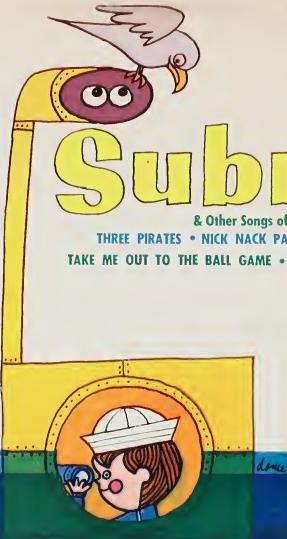
# Yellow Submarine

THE YELLOW SUBMARINE • SKIP TO MY LOU  
BLOW THE MAN DOWN • SAILOR'S ALPHABET •

BIG COLOR  
\$1.00  
309-1221

KIS 3453  
11-99  
100

& Other Songs of Fun Featuring The Happy Time Children's Chorus & Orchestra  
THREE PIRATES • NICK NACK PADDY WHACK • POP GOES THE WEASEL • SAILING, SAILING  
TAKE ME OUT TO THE BALL GAME • SIDEWALKS OF NEW YORK • BE KIND TO YOUR PARENTS



# HAPPY TIME RECORDS



## HI-FI for Small Fry

Leading Educational and Musical authorities have combined their talents to choose the list of selections and stories presented on HAPPY TIME RECORDS.

These HIGH FIDELITY LONG PLAYING RECORDS are designed to present the child with a complete program of songs, stories and games to cover all phases of development from ages 2 to 5.

The foremost aim of HAPPY TIME RECORDS is for children to find FUN in music; and provide them with happy sounds as they grow up, as well as fond memories of their childhood in future years.

Parents, too, will be pleased by the content and child's reaction to these recordings. HAPPY TIME RECORDS are recorded exactly the way a child will enjoy hearing them; and on material that is unbreakable in normal usage; even under the rigorous treatment they are sometimes subjected to by young children.

- |         |  |
|---------|--|
| HT-1001 | Peter and The Wolf   |
| HT-1002 | Music from "Babes In Toyland"  |
| HT-1003 | Mother Goose Favorites<br>28 Best loved songs for children   |
| HT-1004 | Songs from Walt Disney and Others  |
| HT-1005 | Sing Along for Children — Vol. I   |
| HT-1006 | Happy Crickets<br>Featuring The Chipmunk Song  |
| HT-1007 | Happy Birthday — Party Time  |
| HT-1008 | Lullabies  |
| HT-1009 | The Little Engine That Could<br>and other Railroad Songs and Sound Effects   |
| HT-1010 | Bedtime Stories and Songs  |
| HT-1011 | 25 Nursery Rhymes and Stories — Vol. I   |
| HT-1012 | TV and Movie Favorites for Children<br>"Huckleberry Hound" — "Yogi Bear" —<br>"Wyatt Earp" — "Nick Nack Paddy Whack", etc. |
| HT-1013 | Hymns for All Children   |
| HT-1014 | Kiddy Pop Parade<br>Do-Re-Mi — Yellow Rose of Texas<br>Skip to My Lou — Bluetail Fly, etc.                                 |

*Collectables*  
Presents

COL-5077

the  
**Shells**  
Golden  
Classics

Baby Oh Baby



**FEATURING**

- Baby Oh Baby
- What's in an angel's eyes?
- Pleading no more

**PLUS 9 MORE  
GREAT SELECTIONS!**



TS-1000  
Long playing  
Full fidelity

# THE TIMETONES



MEET  
THE  
NOBLES

**TS-1000**  
Long playing  
Full fidelity

# THE TIMETONES

## MEET THE NOBLES

### THE TIMETONES

#### Side one

- 1-IN MY HEART  
(Smith-Johnson)
- 2-MY LOVE  
(LaRue-Johnson)
- 3-I'VE GOT A FEELING  
(LaRue-Johnson)
- 4-PRETTY, PRETTY GIRL  
(Glozek-Johnson)
- 5-GET A HOLD OF YOU SELF  
(Roger LaRue)
- 6-THE HOUSE WHERE LOVER'S DREAM  
(George Ealey)
- 7-ANGELS IN THE SKY  
(Timetones)
- 8-SUNDAY KIND OF LOVE  
(Leonard-Bell-Rhodes-Prima)

### THE NOBLES

#### Side two

- 1-POOR ROCK 'N ROLL  
(Kusell-Giam-Trinath)
- 2-TING-A-LING  
(Bernardo-Kugell-Giam)
- 3-THE SEARCH  
(G. Pitney)
- 4-WHY BE A FOOL  
(Nobles)
- 5-DARKNESS  
(G. Pitney)
- 6-CRIME DON'T PAY  
(The Nobles)
- 7-SCHOOL DAY CRUSH  
(Kugell-Giammetti-Cosenza)
- 8-SCHOOL BELLS  
(Krondes-Evans-Jacobs...)

# THE BEST OF THE FIVE KEYS

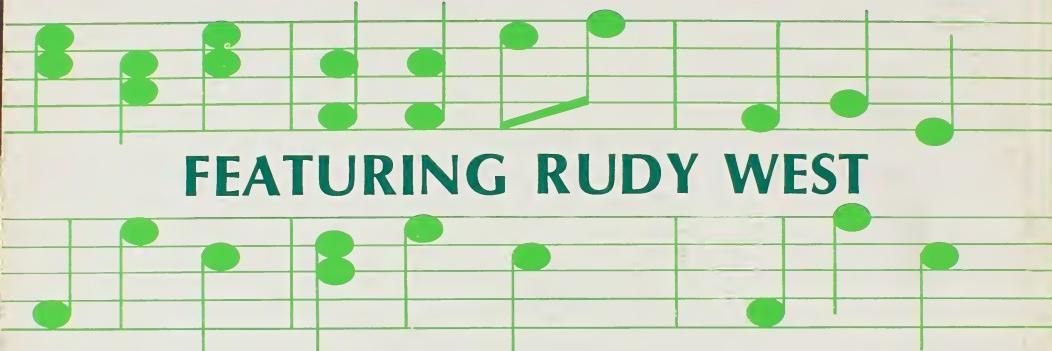
## VOLUME-4



**FEATURING  
RUDY WEST**

**CH-1000**  
Long playing  
Full fidelity

# THE BEST OF THE FIVE KEYS



## FEATURING RUDY WEST

### Side one

- 1 PEACE AND LOVE  
(Chuck Willis)
- 2 MY PIGEON'S GONE  
(John Davenport)
- 3 C'EST LAVIE  
( )
- 4 DREAM  
( )
- 5 ALL I NEED IS YOU  
( )
- 6 'CAUSE YOU'RE MY LOVER  
(Sherm Feller-Goldie Tyler)
- 7 GEE WHITTAKERS  
(Winfield Scott)

### Side two

- 1 LING TING-TONG  
(Mable Godwin)
- 2 I'M ALONE  
(Gayton-Jones-Mendel Sohn)
- 3 EMILY PLEASE  
(Earl Shuman-Alden Stuman)
- 4 HANDY ANDY  
(Ollie Jones)
- 5 DO ANYTHING  
(Clyde Otis-Ivory Joe Hunter)
- 6 IT' A CRYIN' SHAME  
(Guy Wood-Aaron Schroeder)

VOLUME-4

CH-1000  
Long playing  
Full fidelity

**SOME**

**OF**

**"THE BEST"**

**OF**

**VOCAL GROUP**

**HARMONY**

# VOLUME ONE

## SOME OF THE BEST OF VOCAL GROUP HARMONY

The Vocal Group Sound of the 1950's is again growing in tremendous popularity among the lovers of this type of music. The Lovers of this sound should be pleased with this album, because it contains some of the most sought after, and best sounding records the 1950's had to offer.

This type of sound has captured the ears and hearts of many since 1969 when the so-called revival was started by the late **Gus Gossert**, Gus, a New York D.J. who had it in his heart to spread this sound again to the New York area, first aired his show in 1969. He captivated his audiences with the sound, something that had not been done in New York since the early 1960's. What Gus did in his few years on radio, was to spearhead a movement that has lasted 11 years and is still going strong.

And spread it he did! New record shops (much like the legendary Times Square Record Store owned by Irving "Slim" Rose) have opened catering to the collector with the sale and promotion of vocal group records. One of the most surprising aspects of what has been happening, is the amount of new groups that have formed, and who are releasing old standards with the sound on various independent labels. On the same note, is the tremendous effort that is being made by some of the original groups from the original era, re'orming and making a great comeback, due to the never-dying sect of the vocal group harmony sound.

Included now in this sect, are the new comers to this music. These people, who never realized this music because of their young age when most of this material was first released, are now climbing the walls trying to obtain this original material. If this is the case, then this album is for you! Lastly, for the people that do remember these records and still love the sound, then this album is also for you!

As said before, this album features some of the best records ever recorded, both up tempo and slow. When you play it, sit back and listen, and let your mind go back. Go back to when these people were just teenagers singing out their hearts on the street corners, in hallways and when they were actually standing in recording studios recording these songs.

Then start tapping your toes, snapping your fingers, and get up and dance. But mostly, keep the sound and memories in your heart. Keep it treasured there forever . . . . you'll never regret it!

### SIDE A - Uptempo

1. Really Wish You Were Here  
*The Keynotes*
2. Lamplight  
*The Deltas*
3. Come On Back  
*The Ramblers*
4. Woe Woe Baby  
*The Personalities*
5. Walkin' With Baby  
*The Vocal Tones*
6. Roach's Rock  
*The Temptations*
7. Heartbeat  
*The Whirlwinds*
8. Do You Love Her  
*The Impressors*
9. Hy Wocky Toomba  
*The Mighty Jupiters*

### SIDE B - Slow

1. My Life My Loved One  
*The Incredible Upsetters*
2. How Can I Love You  
*The Swinging Hearts*
3. Angel Mine  
*The 5 Playboys*
4. Lonesome For You  
*Frankie Greer Quartet*
5. Devil You May Be  
*Miriam Grate and the Dovers*
6. Dear Don  
*The Metronomes*
7. Somehow  
*The Ballads*
8. Teardrops  
*The Vala Quons*
9. Angel Of My Dreams  
*The Sonnets*



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VOLUME 43

# GROOVIN' HIGH

GROOVIN' HIGH  
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AFTERNOON IN PARIS  
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BLUESETTE  
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Trios:

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CANTINERO

ME ROBASTE LA VIDA  
MI TRIUNFO Y SU FRACASO  
UN CUENTO  
MARIA LA O  
ODIAME  
HECHIZAME  
ARPIENDO EL CHA-CHA-CHA  
ANORANZAS DE AMOR



# HITS

## ADRIÁ

OLGA GUILLOT • NICO MEMBIELA • ROBERTO LEDESMÁ • LOS TEX MEX • TRÍO CALAVERAS • ORQ. MELODIAS DEL 40 • DANIEL SANTOS



- AP - 1 Epoca de Oro Vol. 1. - OLGA GUILLOT
- AP - 2 Conchitas que siempre quisiste Grabar. - OLGA GUILLOT
- AP - 3 Corazoncitos de Cristal. - OLGA GUILLOT
- AP - 4 La noche de la luna. - OLGA GUILLOT
- AP - 5 Me voy pa' Mexico. - ORQ. MELODIAS DEL 40
- AP - 6 Esto se pone sobre todo. - ORQ. RIVERSIDE
- AP - 7 Domelio que tu lo tienes. - ORQ. MELODIAS DEL 40
- AP - 8 Subsobras. - ROBERTO FALCON. su banda
- AP - 9 Tres de Calaveras. - ORQ. PABLO Y MIGUEL
- AP - 10 Una noche en Tropicana. - ORQ. RIVERSIDE
- AP - 11 Tiene Sabor. - ORQ. SENSACION
- AP - 12 Recuerdos de mi juventud. - JULIO CUEVAS
- AP - 13 Tengo el Sabor. - ORQ. SENSACION
- AP - 14 Guitarras Magicas. - WILSON & HIS COMBO
- AP - 15 Guaguanco a todos los Barrios. - ESTRELLAS DE CHOCOLATE
- AP - 16 Banda de Gente. - ORQ. ESTRELLAS CUBANAS
- AP - 17 Banda Magica. - LEO ROSAS
- AP - 18 Nostalgia Habanera. - MARIA LUISA CHORENS
- AP - 19 El Ultimo Cuple y Lo Viejoera. - CHARANGA CUBANA
- AP - 20 Los Tercos. - METROPOLITAN
- AP - 21 Amor de la noche. - OTTO SIRGO
- AP - 22 Alma de Mujer. - NICO MEMBIELA
- AP - 23 Conclaves de Siempre. - NICO MEMBIELA
- AP - 24 NICO MEMBIELA. con su Banda
- AP - 25 PANAMA CALIMBO Y SU CONBO
- AP - 26 Airetes de Oicion. - GONZALO BARR
- AP - 27 Cuentos Verdes, Pinton es y Modros. - LEOPOLDO FERNANDEZ Y TOMAS GARCIA FUSTE
- AP - 28 La noche de la luna. - OLGA GUILLOT
- AP - 29 Epoca de Oro Vol. 2. - OLGA GUILLOT
- AP - 30 Enamorado. - OLGA GUILLOT
- AP - 31 Sta. Barbara. - CELINA Y REUTILIO
- AP - 32 En la Infinitud. - OLGA GUILLOT - MIGUELITO VALDES Y LOS RUFINO

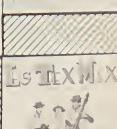
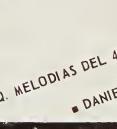
- AP - 33 Poker de Ases. - ROBERTO LEDESMÁ - ODILIO GONZALEZ - DANIEL SANTOS - ORLANDO CONTRERAS
- AP - 34 NICO MEMBIELA y SUS GUITARRAS BORICUAS
- AP - 35 Recuerdos de la noche. - Conton: ALBERTO ROCHE - HECTOR GORDON - VALLADARES con el Conjunto CASABLANCA
- AP - 36 FAJARDO vs SEISACION
- AP - 37 NICO MEMBIELA INTERPRETA A LECUONA
- AP - 38 "Gordel" Interpreta Gordel - en la voz de EMILIO RAMIREZ
- AP - 39 Mis noches sin Ti. - Instrumental - Con: Arpos del Poroygo "Santo Carmen"
- AP - 40 Algo para Recorrido - Instrumental - VIOLINES DE PRILA'S
- AP - 41 Mexico y sus Rancheros - con PACO MICHEL - GLADYS & LITORIEL TORRES y Monachi
- AP - 42 UN TELEGRAMA - GERMAN GARCIA con el Trío Los Titones y Org. H. Suarez
- AP - 43 TRIOS FAMOSOS - Servando Diaz - Taicubo y T. Alvarado
- AP - 44 Romance Italiano. - NAPOLEON DILHES
- AP - 45 En el Juego del Amor. - CELIO GONZALEZ y Conjunto JAZZERS DE CUBA
- AP - 46 Nuestro Juramento - conton ALBERTO GOMEZ. Cholo Palacios con la Org. Tipico Argentino
- AP - 47 Soñor - con CARLOS DIAZ
- AP - 48 Regreso o Mi - LUIS DONALD Y MIGUEL de GONZALO CARLOS SONTIESTE
- AP - 49 La noche de la luna. - ORQ. BERTO Y LOS BROTOS
- AP - 50 La noche D'Amn FREDDY (lo creador del "Feeling")
- AP - 51 ALBERTO BELTRAN (El Negrito del Bote) y BERTO GONZALEZ
- AP - 52 Novia Mia con ORLANDO VALLEJO
- AP - 53 Aqui ESTA EDUARDO DAVIDSON

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# EVERYBODY CHA-CHA'S

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3. Por Que Te Empeñas En Decir (Why Must You Persist In Saying)
4. Me Lo Dijo Adela (Sweet & Gentle)
5. El Jamaiquino (The Jamaican)
6. Joseito (Little Josie)

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2. El Tunel (The Tunnel)
3. Oyeme Mamá (Listen To Me Mommy)
4. Aprende Cha-Cha-Chá (Learn The Cha-Cha-Chá)
5. Este Cha-Cha-Chá (This Here Cha-Cha-Chá)
6. Circumstancia (Circumstances)

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# Los Incas

## La Fiesta



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# Los Incas La Fiesta

face 1

ana anita	argentine
jorge cumbo	argentine
funeral del topa inca	argentine
jorge cumbo - carlos arguedas	argentine
manutara	argentine
juan daleria	bolivie
el serranito	bolivie
d.r.	bolivie
aguita de puthina	bolivie
d.r.	bolivie

moto mendez	bolivie
nita saruca	
el provincial	bolivie
d.p. argt. el inca	
huaca tokhoris	bolivie
d.r.	
el mampulorio	venezuela
d.p. argt. carlos guerra	
milonga mi nina	turuguay
emilio arteaga	
marcha de las pulgas	perou
d.p. argt. el inca	

direction artistique : Jorge milchberg

los incos:

jorge cumbo · argentine

emilio arteaga - uruguay

corias arguedas : bolivie

**Series guerra y verso**

juan dalerq : argentine

#### REFERENCES

kena, plnkillo, kenach

*casablanca* *concha* *maculata*

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(THE INDIAN FLUTE)

# LOS MUNDOS

Including

# El Condor Pasa





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# La FLUTE INDIENNE (THE INDIAN FLUTE)

# LOS INDIOS

Including

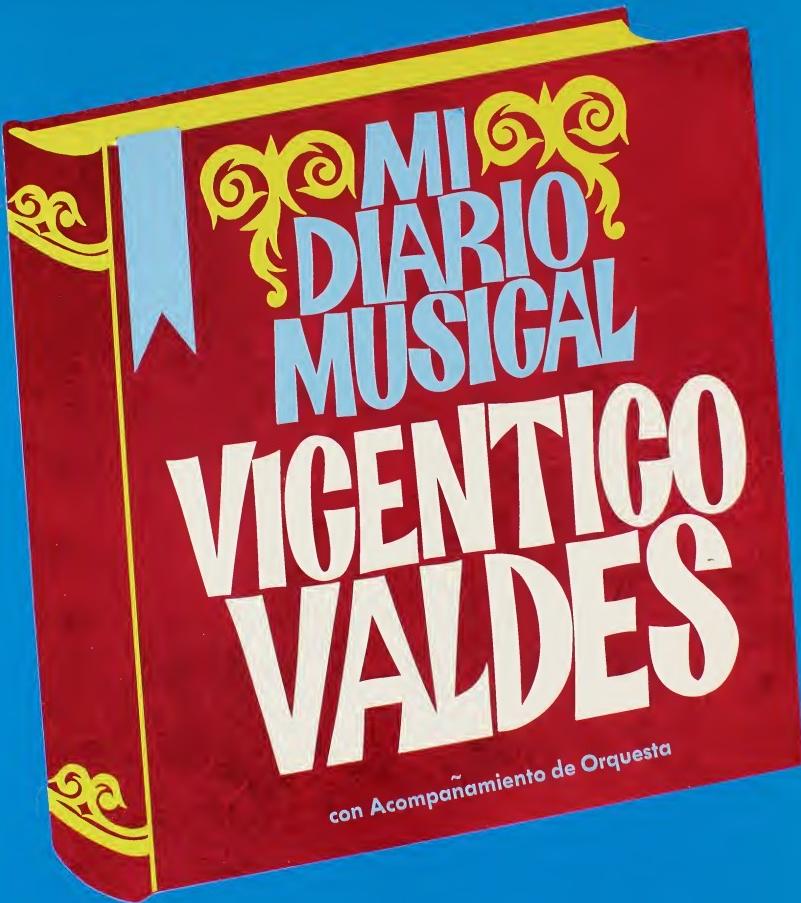
# El Condor Pasa

EL HUMA HUAQUENO	3'00
BAILECITO DE LELA	2'15
LA CUEQUITA	2'35
INDIECITO	2'25
SIKU - Folklore	2'30
EL CONDOR PASA - Folklore	2'45
SON CAYMAN - Folklore	3'45
VARIACION DE TATU - Folklore	1'35
BOCINA - Folklore	2'45
VASIA DE BARRO - Folklore	4'10
BOLIVIANITA - Folklore	2'00
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1. LA MONTAÑA  
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2. TIERNAMENTE  
(Griss / Lawrence)
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(Jorge Zamora)
4. UNA CANCIÓN POR LA MAÑANA  
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(Piloto / Vera)
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(R. Diaz)

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# ORIGINAL DIXIELAND

JAZZ  
IN HI-FI



"DIXIELAND JAZZ BAND ONE-STEP"  
"LIVERY STABLE BLUES" • "AT THE JAZZ BAND BALL"  
"OSTRICH WALK" • "TIGER RAG"  
"SKELETON JANGLE" • "SENSATION RAG"  
"BLUIN' THE BLUES" • "CLARINET MARMALADE BLUES"  
"MOURNIN' BLUES" • "FIDGETY FEET"  
"LAZY DADDY"



# ORIGINAL

## SIDE ONE

	Time
Band 1. THE ORIGINAL DIXIELAND ONE-STEP (D. J. LaRocca)	2:36
Band 2. LIVERY STABLE BLUES (D. J. LaRocca)	2:36
Band 3. AT THE JAZZ BAND BALL (Shields-LaRocca)	2:54
Band 4. ORSTRIC WALK (Original Dixieland Jazz Band)	1:52
Band 5. TIGER RAG (Original Dixieland Jazz Band)	3:13
Band 6. SKELETON JANGLE (D. J. LaRocca)	2:52

## SIDE TWO

	Time
Band 1. SENSATION RAG (Original Dixieland Jazz Band)	2:12
Band 2. BLUIN' THE BLUES (Raggs-LaRocca-Shields)	3:05
Band 3. CLARINET MARMALADE BLUES (Shields-Raggs)	2:47
Band 4. MOURNIN' BLUES (Sbarbaro)	2:38
Band 5. FIGETY FEET (LaRocca-Shields)	2:18
Band 6. LAZY DADDY (LaRocca-Raggs-Shields)	2:40

In the midst of World War I, the great jazz form termed "Dixieland" was recorded for posterity by the group which had done most to bring it to the fore. This was in February of 1917, and the quintet had already made a lasting impression on the American disciples of the new rhythmic beat who were ever-alert for anything which offered an authentic deviation. This was, then, a most important session of paramount importance, since the band did never again return to the wax before. For millions of Dixieland fans, it was a rare treat to hear the heavenly realization to own and play the fine examples of the traditional arrangements of The Original Dixieland Jazz Band.

The group had made such rapid strides to further their specialty, that the twelve numbers recorded at the 1917 session are still accepted as prime examples of the Dixieland mood today. Unfortunately, most of the individual records are in the "first go-round" category and may logically be considered collectors' items. The original Dixieland sessions which has been made in recording and engineering standards with the past ten years has relegated these early discs to a level of much-to-be-desired instead as the sound and recording techniques are concerned. Which is one reason why this album was born.

Up in the Pacific Northwest, two musical friends and colleagues, Don Fowler and George Phillips, were determined to resurrect the spirit of The Original Dixieland Jazz Band in a valiant effort to keep this great music alive. Urged on by Phillips, Fowler began a painstaking research into the archives of the original group in 1939, and had accomplished the phenomenal task of setting the arrangements on manuscript by listening to the records of the 1917 session. They are now considered to be the only existing note-for-

# DIXIELAND JAZZ IN HI-FI

note arrangements of these selections as played by The Original Dixieland Band!

There was method in the Phillips-Fowler madness. Both being stout-hearted, dyed-in-the-wool devotees of Dixieland music, they foresaw the effectiveness the original arrangements would have if the music would be recorded in high fidelity sound. So with the arrangement of Nick LaRocca, George Phillips summoned to the men to reincarnate the group of 1917. For Nick LaRocca, cornet and leader of The Original Dixieland Jazz Band, there is DON FOWLER; filling the spot occupied by trombonist Eddie Edwards, we have GEORGE PHILLIPS in the clarinet chair, held by Larry Shields in 1917, whom we see EARL JACKSON; Henry Raggs, pianist with George Phillips, has been taken over by GEORGE RUSCHICK; and, instead of Tom Sargent, we now supply the rhythm, we now see DARRELL RUFNER on drums.

Rehearsing for these sessions represented months of grueling labor. Since the original band consisted of musicians who played only by ear and by "heart"—since they could not read music!—the "scores," as compiled by Fowler, turned out to be complex and intricate. Nevertheless, after a long period of time, Phillips and Fowler felt that they had brought the unit to a point of perfection and on a par with the great band of forty years ago, and, almost to the day that many years ago, reported to the studio in Hollywood to produce the album you are now holding.

A few short notes about the selections:

**THE ORIGINAL DIXIELAND ONE-STEP:** One of the most familiar of all Dixieland numbers, this is gay and exuberant throughout. Note, especially, the "challenge" of high-note screams between the trombone and clarinet in the climactic passage.

**LIVERY STABLE BLUES:** Slower than the tempo set in the one-step, this selection is highlighted by the blues effect by the clarinet, offset by the final chorus in which the musicians go into extempore imitating the various barnyard animals.

**AT THE JAZZ BAND BALL:** Traditionally rendered in up-tempo, this is the highlight of their entire album. Most Dixielanders employ the "Jazz Band Ball" gags as their warmup number. This one was prima praeceps to the jazz ensemble.

**TIGER RAG:** Written by Nick LaRocca, this is certainly one of the great standards of all time. The duplication of the original recording of this number is considered remarkable, especially in the clarinet solo and the trombone's "tiger growl." Phillips' precision of tone in the "growl" is especially noteworthy.

**ORSTRIC WALK:** A real showpiece for Earl Jackson on clarinet, "Breaks," incidentally, are not impromptu arrangements, but are actually incorporated as part of the melody.

**SKELETON JANGLE:** George Phillips on trombone is starred on this tune. The third chorus gives the selection its title and

depicts the skeleton dancing to the accompaniment of the trombone.

**SENSATION RAG:** The stop-time effect in *Sensation Rag* made this number a "must" in the repertoire of the original group. It was the only composition by trombonist Eddie Edwards.

**BLUIN' THE BLUES:** Written by the pianist, Henry Raggs, of the LaRocca band, this is the only Dixieland number in the album which features the piano as a solo. Amazingly!

**CLARINET MARMALADE BLUES:** Another great standard, just as popular today as when it was first introduced. It highlights the playing of Earl Jackson again, of course, playing some unusually exciting "breaks."

**MOURNIN' BLUES:** The only number credited to the drummer of The Original Dixieland Jazz Band, Tony Sbarbaro, as composer. The clarinet literally *sobs* here.

**FIGETY FEET:** The title of this ragtime music which was closely associated with Dixie. "Figety" Feed starts like a race-horse heading for home, and never lets up. The trio work in the final chorus was a standout feature of Dixieland.

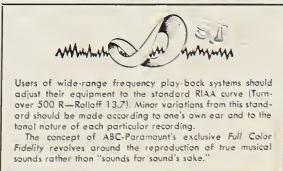
**LAZY DADDY:** Some interesting blues work on clarinet here, marked by the difference in tempo in the second chorus, where the clarinet rides over the background instrumentation in half-time.

Authenticity seems to be a mandatory quality in the performance of Dixieland music. The devotees of the native true American folk art take due offense to anything which smacks of "dressing up" the music or which tries to strip it from the traditional routine. It is a pleasure, therefore, to commend Don Fowler, George Phillips and their cohorts for the legitimate and sincere manner in which they have paid tribute to the forerunners of the Dixieland school.

It is a wonderful school, a great institution, and truants are dealt with harshly.

With the amazing results the Original Dixieland Jazz in Hi-Fi album offers, who'd want to play hookey, anyway?

NATT HALE



# JOE VENUTI in milan

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with LINO PATRUNO & his friends

# JOE VENUTI

**in Milan**

<i>Side One</i>	
1. JOE & LINO*	2:21
Venuti: DURUM S.p.A.	
2. LOUISIANA*	2:40
Johnson-Razaf-Schafer: ALFRED PUBLISHING CO. INC./ASCAP	
3. I'VE FOUND A NEW BABY	2:53
Palmer-Williams: MCA MUSIC/ASCAP	
4. BLUES FOR NOBODY	5:18
Venuti: DURUM S.p.A.	
5. AFTER YOU'VE GONE	3:29
Creamer-Layton: MORLEY MUSIC CO./ASCAP	
	<b>16:41</b>

*Side Two*

1. HONEY'SUCKLE ROSE*	4:08
Waller-Razaf: INTERSONG MUSIC/ASCAP	
2. STARS FELL ON ALABAMA	4:14
Perkins-Parish: MILLS MUSIC INC./ASCAP	
3. SWEET GEORGIE BROWN	2:54
Bernie-Casey-Pinkard: WARNER BROS. MUSIC/ASCAP	
4. THE WORLD IS WAITING FOR THE SUNRISE2:12	
Seitz-Lockhart: CHAPPELL MUSIC/ASCAP	
5. PRETTY TRIX	3:01
Venuti-Lang: ROBBINS MUSIC CORP./ASCAP	
	<b>16:28</b>

Joe Venuti (violin)  
 Lino Patruno (guitar, banjo, vocals)  
 Giancarlo Barigazzi (baritone sax, flute)  
 Sergio Rigon (baritone sax, flute)  
 Gianni Accolla (trombone)  
 Sante Palumbo (piano)  
 Totò de Sergio (bass)  
 Giorgio Vanni (drums)

**G**iuseppe ("Joe") Venuti was one of the early idols of Italian musicians of my generation, during the years when we first became interested in jazz. A performer endowed with a powerful academic technique, he not only was the first to employ jazz phrasing in violin improvisation, utilizing a highly personal style that attracted worldwide attention, but he also initiated a type of jazz infused with the special grace characteristic of chamber music.

Venuti was born in Lecco (Como) in 1894. Most books give his birth date as 1904, the place of birth being the steamer that was transporting his parents to North America. This was not an accidental error; it was, instead,

a trick frequently employed during the era of heavy Italian immigration to the New World. Joe's father assumed a birth date for his son ten years later in order to facilitate the young Venuti's naturalization as an American. In effect, Joe arrived in the U.S. when he was ten years old. He had already learned many secrets of the violin from his grandfather, also a violinist. He continued his studies in Philadelphia, graduating with high honors. He became friends with another Italo-American, Salvatore Massaro, who assumed the pseudonym of Eddie Lang. Lang was also a violinist, but mainly he was a great guitarist, the first in the history of jazz.

Venuti and Lang formed a jazz duet; they were eventually recruited by Paul Whiteman, with whom Venuti participated in the landmark movie *The King of Jazz*. Beginning in 1925, in addition to recording with Whiteman, Venuti and Lang made numerous discs with their own small band, or with other groups, including those of Roger Wolfe Kahn, Red McKenzie, Red Nichols, Frankie Trumbauer, Bix Beiderbecke, and Jean Goldkette. In 1933 Eddie Lang died as the result of a simple tonsillectomy. Consequently, Joe was completely at a loss for a period of time, almost as though he had been shorn of his right arm. Venuti pulled himself together, however, and made a tour of England in 1934. He formed his own orchestra. He continued to play and to record, but he found himself virtually forgotten in his native Europe.

Venuti's career continued to move steadily. Over the next two decades he perfected a performing technique that made him a marvel among string players. One of his innovations earned him the nickname "Four-string Joe," which derived from his ability to draw the loose hairs of the bow, which itself was underneath the instrument across all four strings at once.

Joe returned briefly to Italy at the end of 1969, for a Milan festival. He promised to come back for a longer stay, and at the beginning of 1971 he showed up once again in Milan, where he gave many concerts. Additional dates followed in his native Lecco and in other cities; he also participated in festivals held in Bergamo, Pescara, and Genoa. Ever energetic, Joe took part in numerous jam sessions, especially at the Capolinea in Milan, where he became friends with young Italian colleagues—and above all with his fellow musicians on this album. Although now over eighty, Venuti still has the swing and verve of a man many decades younger. He informed the author of this annotation that he learned valuable violin tricks from

his grandfather, stratagems he later employed in the formation of his particular jazz style, a style which in many ways is similar to that of the legendary Beiderbecke.

During a break at the recording sessions of this album, I found Joe listening to a disc he made with Goldkette in 1926. Decades had passed since then, and I asked Venuti if he still remembered that remote waxing date. Fiery-eyed, he answered, "Of course! Do you think I'm stupid?" Somehow his manner belied those seemingly harsh words; he was not angry. In fact, he followed up with pleasurable anecdotes about several colleagues from the past: Gershwin, Whitehead, and Bix.

On this recording Venuti commemorates many American friends, most of them now dead. Indelibly etched in Joe's mind are the associative bonds between music and musicians. With *After You've Gone* (Side 1, Band 5) and *Stars Fell on Alabama* (Side 2, Band 2), he remembers trombonist Jack Teagarden; with *The World Is Waiting for the Sunrise* (Side 2, Band 4), Paul Whiteman's banjoist, Mike Pintore; with *Honeysuckle Rose* (Side 2, Band 1), Tommy Dorsey; in the pieces with Patruno's scat refrain, Johnny "Scat" Davis of the Isham Jones Orchestra; with *Louisiana* (Side 1, Band 2), Bix Beiderbecke and Bing Crosby; with *Pretty Trix* (Side 2, Band 5), Eddie Lang.

But in addition, Joe wants to salute his new Italian friends, those he met at the Capolinea: guitarist-banjoist-vocalist Lino Patruno, trombonist Gianni Accolla, saxophonists-flutists Sergio Rigon and Giancarlo Barigazzi, pianist Santa Palumbo, bassist Totò de Sergio, and drummer Giorgio Vanni (also manager of the Capolinea). These younger musicians are primarily involved with modern jazz; still, they perform beautifully with Joe Venuti, an American traditionalist.

Listen, then, to the music of this lively oldster, one of the glories of jazz—a man of such stamina and high artistic caliber as to rouse the envy of musicians many years his junior.

—Luis Carri  
 Author of *Anthology of Jazz: Jazz in Microcosm* and *The World of Jazz*

A DURUM recording—ITALY

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THAT'S A PLENTY  
BALLIN' THE JACK  
WHENEVER THERE'S LOVE  
ROYAL GARDEN BLUES  
BACK HOME AGAIN IN INDIANA  
DEEP ROYAL BLUES  
BILLBOARD DIXIELAND  
CHERRY  
JADA  
IT'S BEEN SO LONG





THAT'S A PLENTY  
BALLIN' THE JACK  
WHENEVER THERE'S LOVE  
ROYAL GARDEN BLUES  
BACK HOME AGAIN IN INDIANA  
DEEP ROYAL BLUES  
BILLBOARD DIXIELAND  
CHERRY  
JADA  
IT'S BEEN SO LONG

*Recorded in 1944*

#### A STATEMENT OF PURPOSE

With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these sign posts of American life. It is well-nigh impossible to successfully manufacture an unobjectionable record. They must be a product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither jazz nor folk music as originally performed.

Authentic performances of indigenous and unconscious music of the people by the "minstrels" of the people seldom have enjoyed the benefits of big-city recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and often so high as 78 r.p.m. discs during the thirties and forties. Most of them have been out of print for years and exist only as worn 78's in the collections of a few bulls.

It is the avowed purpose of the Archive of Folk & Jazz Music to seek out these recordings and to selectively and carefully make them available to the public as relatively high quality L.P.'s at reasonable prices.

The individual pieces represented in this line have long been known and collected by folklorists & jazz buffs. Now these historic recordings may be enjoyed by the general public. Many of them which were never even born when these historic slices of folk lore and jazz were performed.

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to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!

AN EVEREST RECORDED PRODUCTION I WRITE FOR FREE CALIFORNIA 2024

# The Roots of Dixieland Jazz

Pee Wee Russell, Eddie Condon, Billy Butterfield  
Jess Stacy, Bobby Haggart, George Wetting  
Bobby Hackett, Buck Clayton  
Jo Jones & Max Kaminsky

In order to understand more fully the difficulties under which jazz labored, it must be remembered that during that inaugural half-century it was restricted, in one form or another, to the role of a utilitarian music. The first pre-jazz groups were essentially brass bands playing marching music in the streets. Out of them grew the early units to which the new word "jass" was attached. From the World War I years that saw the rise of the Original Dixieland Band, through the Prohibition decade that was known, for reasons not necessarily bearing directly on the music, as the Jazz Age, these bands were essentially providers of entertainment in cafes and night clubs.

Largely because several of the important pioneers (notably Louis Armstrong and King Oliver) came from New Orleans, attention was focussed on this city from the earliest days of the documentation of jazz. As a result, a tremendous volume of material has been brought to light concerning virtually any musician whose background could be tied to the colorful story of the New Orleans brass bands: this is reflected in the preponderance of New Orleans musicians.

The period from 1944 to 1947 was notable mainly for the many great jazz groups that paraded in and out of the Fifty-second Street clubs; for the tremendous acclaim accorded to Buck Clayton, Eddie Condon, Pee Wee Russell and other New Orleans pioneers; and for the incessant small-band recording undertaken by an ever-increasing number of independent jazz disc companies.

During this period the organized jam session, as opposed to the informal sessions musicians had arranged among themselves in earlier years, became a recognized popular factor in jazz. Eddie Condon, no longer merely a guitarist running from one small band to another, was an organizer, a promoter, a manager, with an acute sense of humor and the ability to gather around him a hard core of colleagues in his theory that Dixieland was the only true jazz.

# DIXIELAND

Pete Fountain • George Girard  
Tony Almerico and other greats

at its best  
featuring:



These pictured above are artists' models  
re-creating a typical Dixieland scene.

ORIGINAL DIXIELAND ONE-STEP • DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS • DA-DA STRAIN  
SWEETHEARTS ON PARADE • SOMEDAY YOU'LL BE SORRY • WITH YOU ANYWHERE YOU ARE • SOME OF THESE DAYS  
I'M CONFESSING THAT I LOVE YOU • MILENBERG JOYS • WHEN YOU'RE SMILING

CAL-838

DIXIELAND AT ITS BEST  
featuring Pete Fountain, George Girard, Tony Almerico  
and other greats

# Memorable Performances by Great Musicians

You'd be surprised how much we know about you!—simply from the fact that you're looking at this album. In the first place, you're on a diet!—a diet of jazz that is, with a mouthful of healthy portions of Dixieland. Second, you're the kind of person who likes to discover the good things. And third, you like to treat yourself to the best. Your curiosity has been aroused because we've called this album DIXIELAND AT ITS BEST. Does that seem like a large order? Well, what have we got to offer?

For a starter—just the greatest exponents of Dixieland in the world today, that's all; men like Pete Fountain, George Girard, Tony Almerico, Jack Delaney, Lester Bouchon, Roy Zimmerman, Harry Shields, Bob Discom and a host of other front runners. And what else? There's the music itself, of course—ten straight Dixieland favorites played with immense gusto, with soul, with inspired brilliance. These tunes are the kind that will live as long as jazz lives, which is like forever. But the thing that really clinches the case for this set as DIXIELAND AT ITS BEST is the fact that it was all recorded "live"—on location! Is there anything better than "live" recording, especially for jazz, to bring out the wonderful spontaneity of the moment? Where was it recorded? Where else but in New Orleans, birthplace of jazz, home of the blues and of Dixieland. It was one of the greatest Dixieland recording sessions of all time and took place in the Parisian Room on Royal Street, just a stone's throw from historic Basin Street. Produced were masterpiece performances in the realm of jazz.

From that session you'll find in this album not one band, but three—with something different to offer. There's a big double Dixieland band made up of the top men of the leading groups in the Crescent City—the Bourbon Street All-Star Dixielanders. Probably never again will there be such a gathering of greats. You'll agree there is something new in

Dixieland when you hear the sound of this big band which kicks off with two trumpets, two trombones, two clarinets, two guitars, even two drums! What a driving beat, what a lift! The New Orleans tunes are augmented by *I'm Confessing That I Love You*, which is a bit better "New Orleans" because of Louis Armstrong's famous version of it. On every selection the order of horns is Girard, Discom, Shields, Delaney, Bouchon, Almerico, Fountain and Pecora. The crowd at the session joins in with enthusiastic back-beat clapping and cheers for the enthusiasts as they finish some truly great choruses. One of the wonderful things about Dixieland is that it's the kind of music that involves the *listener* as well as the *player*. There's nothing cerebral about it; it's all heart, true folk art that invites everyone to participate.

Now, besides the big band, there's a middle-size band headed by Tony Almerico. (This band also features the sensational Pete Fountain wailing on clarinet.) The Almerico group rolls in some beauties that include an original by Louis Armstrong, *Someday You'll Be Sorry*, and another one that Louis made famous, *When You're Smiling*. (Remember Louis' great record of *Smiling*?) Last but not least, bringing with infectious invention and excitement is a three-man more or less standard Dixieland band led by George Girard—standard, that is, in everything but inspiration; for these guys never played so great as they heard on four selections here including, again, two associated with the town's greatest jazz-playing son, Louis Armstrong.

Yes, there's variety a-plenty. You'll find the album packed with enough Dixieland goodness to keep the house warm all winter. What else can we say except ... listen! It's all here—the most venerable of jazz forms, the liveliest, the most agreeable ... DIXIELAND AT ITS BEST. So let your hair down and beat off: a-one, a-two, a-one, a-two ...

## Personnel

BOURBON STREET ALL-STAR  
DIXIELANDERS

## Leader:

Trumpet . . . GEORGE GIRARD

Trumpet . . . TONY ALMERICO

Trombone . . . SANTA PECORA

Piano . . . ROY ZIMMERMAN

Drums . . . JACK DELANEY

Clarinet . . . PETE FOUNTAIN

Guitar . . . HARRY SHIELDS

Tenor Sax . . . LESTER BOUCHON

Guitar . . . FRANK FEDERICO

Bass . . . WES BUCHANAN

Piano . . . PHIL DARIOS

Drums . . . ROY ZIMMERMAN

Drums . . . ROGER JOHNSTON  
PAUL EDWARDSTONY ALMERICO'S  
DIXIELAND ALL-STARS

Leader:

Trumpet . . . TONY ALMERICO

Piano . . . ROY ZIMMERMAN

Bass . . . JACK DELANEY

Guitar . . . FRANK FEDERICO

Drums . . . JOHNNY CASTAING

Trombone . . . JACK DELANEY

Clarinet . . . PETE FOUNTAIN

Tenor Sax . . . NINO PECONE

GEORGE GIRARD AND HIS  
NEW ORLEANS FIVE

Leader:

Trumpet . . . GEORGE GIRARD

Piano . . . BOB DISCOM

Clarinet . . . HARRY SHIELDS

Drums . . . PAUL EDWARDS

Trombone . . . RBERT HAVENS

Bass . . . EMILE CHRISTIAN

Guitar . . . WES BUCHANAN

A&amp;R Coordinator: Ethel Gabriel

After you've enjoyed this album,

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## SIDE 1

## ORIGINAL DIXIELAND ONE-STEP

(BMI 4:00)

George Girard and His New Orleans Five

## SOME OF THESE DAYS (ASCAP 6:43)

Bourbon Street All-Star Dixielanders

## MILENBERG JOYS (ASCAP 4:31)

Tony Almerico's Dixieland All-Stars

## WITH YOU ANYWHERE YOU ARE

(ASCAP 5:51)

Bourbon Street All Star Dixielanders

## DO YOU KNOW WHAT IT MEANS TO

## MISS NEW ORLEANS (ASCAP 4:59)

George Girard and His New Orleans Five

## SIDE 2

## DA-DA STRAIN (ASCAP 2:54)

George Girard and His New Orleans Five

## SOMEDAY YOU'LL BE SORRY (BMI 4:17)

Tony Almerico's Dixieland All-Stars

(Jack Delaney, Vocal)

## PM CONFESSING THAT I LOVE YOU

(ASCAP 7:10)

Bourbon Street All-Star Dixielanders

## WHEN YOU'RE SMILING (ASCAP 4:55)

Tony Almerico's Dixieland All-Stars

(Tony Almerico, Vocal)

## SWEETHEARTS ON PARADE (ASCAP 4:31)

George Girard and His New Orleans Five

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SW-9112 STEREO

# PETE FOUNTAIN

## THE SUNSETTERS

PETE FOUNTAIN

JAZZ ME BLUES  
BUGLE CALL RAG  
SOUTH RAMPART STREET PARADE  
SENSATION RAG  
YUPPA TUPPA—THE SUNSETTERS

THE SUNSETTERS

MISS DAISY DELITE  
A FAREWELL  
SCHERZO  
SONATA ALLEGRO  
ONE BLIND MOUSE



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MONO W 9112

STEREO W 9112

# PETE FOUNTAIN

## THE SUNSETTERS

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SIDE 1

JAZZ ME BLUES  
BUGLE CALL RAG  
SOUTH RAMPART STREET PARADE  
SENSATION RAG  
YUPPA TUPPA—The Sunsetters

SIDE 2

MISS DAISY DELITE  
A FAREWELL  
SCHERZO  
SONATA ALLEGRO  
ONE BLIND MOUSE

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CORAL CAL 57453 / PETE'S PLACE / PETE FOUNTAIN

# PETE'S PLACE

## PETE FOUNTAIN

Recorded "Live" At Pete Fountain's French Quarter Inn, New Orleans



including:

OH, LADY BE GOOD!

FASCINATION MEDLEY

Fascination

Basin Street Blues

Tin Roof Blues

Way Down Yonder In New Orleans

THAT'S A PLENTY

THE SHEIK OF ARABY

CRL 57453

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# PETE FOUNTAIN

SALUTES  
THE GREAT  
CLARINETISTS

Printed in U.S.A.



CRL 57333



RECORDED IN NEW ORLEANS

CORAL  
RECORDS

PETE  
**FOUNTAIN**  
and his JAZZ GROUP!  
**BATEAU LOUNGE**



CRL 57314

Printed in U.S.A.

# PETE FOUNTAIN

## At The BATEAU LOUNGE

Recorded In New Orleans At Dan's Bateau Lounge, Bourbon And Toulouse Streets

### SELECTIONS INCLUDE:

- 1. DEEP RIVER
- 2. MY MELANCHOLY BABY      Errol Burnett-George A. Norton-Maybelle E. Watson
- 3. I'VE FOUND A NEW BABY      Spencer Williams-Jack Palmer
- 4. MACK THE KNIFE      Kurt Weill-Bert Brecht
- 5. CREEK ROCK BIRD
- 6. YOU BROUGHT A NEW KIND OF LOVE TO ME      Sammy Fain-Norman Irving Kahal

### SIDE TWO

- 1. LONDONDERRY AIR
- 2. NOBODY KNOWS THE TROUBLE I'VE SEEN      Henry Creamer-Turner Layton
- 3. AFTER YOU GONE
- 4. GIN MILL BLUES
- 5. LITTLE ROCK GETAWAY
- 6. BLUE LOU      Joe Sunseri  
Edgar Sampson-Loring Mills

You know the old where-to-the effect that "... you can take the boy out of the country, but you can't take the country out of the boy." Equally true, I think, is the fact that you can take a New Orleans musician away from New Orleans ... but you won't be able to keep him away for very long. There are some exceptions, of course, such as Louis Armstrong; but by and large the lure of this fascinating city has its effect on its native sons, and here in New Orleans we have a musical tradition that is in a distinctive aura that means home ... New Orleans! And Pete Fountain is one of the latest of a long string of New Orleans musicians who found that fame and fortune elsewhere were not attractive enough to keep them away from the jazz scene in which they were steeped. Two years ago West Coast, as far as jazz fans go, was not the same as it is now. Pete was enough for Pete, and now he's back—and Dan Levy's Bateau Lounge on Bourbon Street is resounding with more fine music—and catering to larger crowds of enthusiastic customers than it has in many a moon.

Pete started to study clarinet when he was twelve years old. He was twelve years old in '36—now being born in 1930!—probably because he was impulsive to play he didn't spend much time learning to read music; he preferred to listen to other clarinets—and to practice. It's evident, then, that the man has a great ear as well as a wonderful tone and talent for improvisation. Although he improved his reading ability through study while with Welk, it hasn't lessened his spontaneity or flair for jazz. Rather, it has added to both, making this slightly older man some things to point up the impromptu solos that are to follow.

When Fountain returned to New Orleans from California in the spring of 1959 to open shop at The Bateau Lounge, fronting his own band, he brought with him a pianist whom he had met at a house party in New Mexico. This pianist's name Merle Koch (pronounced Cook) for Pete to realize that this was a musically kindred spirit; and forthwith asked Merle to come with him to New Orleans. Merle was born in Lexington, Nebraska in 1914, was trying his hand at the keyboard even at the age of four. When Merle was eight, his mother died, and it was high time he took up lessons in the idea we shortly learn. Merle was too used to playing by ear. It was only much later that he learned to read. He played piano all through school; and had his first professional job immediately upon finishing high school. When he was twenty-two he headed for Los Angeles, and there he stayed until he got the bid to come with Pete's band in his new group in New Orleans.

Merle is well aware of all those eighty-eight-key things on the piano; and he uses both hands to excellent advantage. One reason may be because of his familiarity with many of the old Jelly Roll Morton

compositions. His usual style, however, reminds this writer quite a bit of the Bob Zurke and Joe Sullivan school of thought—but with plenty of Koch touch and ideas, too.

Two West Coast musicians were brought to New Orleans for this recording date: Bassist Don Bagley and drummer Jack Sperling. Both men are from Salt Lake City, Utah, and in 1927, the original bass with Artie Shaw, came to New Orleans via La Violette, and is a graduate of Los Angeles City College. Not only has he had considerable experience with small bands; but he is also an alumnus of the Stan Kenton Orchestra (1930-54) and the Les Brown Band.

Les Brown, too, was with the big Glenn Miller Orchestra, but Tex Beneke took on the ringlead in the '40s after World War II. He was with the Les Brown Band for several years, and still is Les's drummer for the Bob Hope shows—although most of his work is as a member of the musicians staff at NBC in Hollywood.

### About The Music . . .

#### SIDE ONE

(1) Maestro Fountain is at the helm for the traditional crossing of that "Deep River"; and since there are no oars for this number, the band is forced to play with a steady beat—no time clusters in the 8-bar intro; and it's a good speed. A minor motif hints of a storm in the third chorus. First Mate Koch walks "Land-ho!" for sixteen bars (musical, not sand...) A repeat of the original intro leads into the last two choruses of smooth sailing, finally coming into Canaan's dock for the last eight bars . . .

(2) A soothng first chorus life *Baby out of her melancholia*, at least tempo-wise; and Jack Sperling's 4-beat break leads into swinging second chorus. After kicking up their heels for 24 bars, Sperling puts his foot (and the beat) down on all this frivolity; and the rest of the chorus is taken at the original tempo and lower register for Pete's clarinet. The group eases out on a 4-bar coda, and the band has been dissolved. But Baby decidedly less melancholy than when they started this saturday night.

(3) The logically joyous connotations of "I Found A New Baby" are apparent in this rendition of the old Spencer Williams "tour de force." The ensemble gathers steam during the first two choruses; then it's solo all around—a chorus each by Koch and Bagley, and the rest of the band. The group eases out on a 4-bar coda, and the band has been dissolved. But Baby decidedly less melancholy than when they started this saturday night.

(4) "Meek The Wife" (Mozart) is the theme from The Three-Penny Opera" (by Kurt Weill) sneaks in with catlike tread, mysterious fashion; but the happy sounds that follow lead one to believe that "Mack" is not nearly as ominous a person as he is reputed to be. Rather, he gives the impression of being a somewhat benevolent-type character.

(5) "Blue Lou" is the old Orleans dash for which it was named. "Creole Gibson" has just the right amount of musical tobacco to set all feet a-tapping. It's an original devised by Pete, pianist Koch, and Bud Dan—based on the chord progression of "When The Saints Come Marching In." The close-harmony figure between clarinet and piano, comprised of five-note clusters, is repeated during Jack Sperling's 16-bar drum solo to the extent that it sounds like he's playing melody!

(6) No nighthawks ever sang any sweater than Pete's clarinet

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This material Long Playing record can also be played on a Stereo phonograph resulting in even better sound reproduction than that obtainable from conventional records.

on this one. Merle's tasteful chord work is heard to advantage in the second chorus, with "Baby" playing real pretty on the release. Chances are "You Brought A New Kind Of Love To Me" meant inspire you to dance; rather than dream . . . the whole night through . . ."

#### SIDE TWO

(1) This slightly up-tempo Fountain-Dant adaptation of the traditional "Danny Boy" of Londonderry fame is appropriately happy in mode rather than doleful—as it is dedicated to the great party atmosphere of the Bateau Lounge. Dan Levy, Jack Sperling, and Don Bagley are the ensemble. Pete gives it the talcum teach for 3 1/4s of the first chorus; then a burst from Jack's drums sends them off and flying. Notice the simple but effective "stop" by unison bass and piano behind Pete's solo work.

(2) The piano opening and closing of the old traditional spiritual "Noboddy Knows The Trouble I've Seen" is in the expected penitent mood. However, music over the penitent soul folks out of their "miseries"; and by the second chorus, although the tempo never changes, there is a lift to the mood, and it becomes a wail of new hope and vigor. Again, simplicity is the keynote.

(3) The blues is rather unique in that it's a favorite mode of expression—indeed, it's been used by many people in many ways to different people; and different things to the same people at different times. When played or sung simply and honestly, the blues are an outpouring of the soul—a sort of musical psychiatrist's couch, a communication of ideas (happy or sad); and when there is a desire to express more dramatic situations such as exists here, the blues is a sympathetic one. New Orleans bluesman Merle at the piano states the mood in the first bar how Pete answers him in the second as to say "Yeah, Dad, We Know . . ." and again in the third and fourth bars, "Gin Mill" follows the traditional 12-bar pattern—following the 8-bar introduction, with solos by Pete, Merle and Don—as Jack lays down a stable 16-bar drum solo. The band then comes in for the ensemble final chorus. The introductory motif is repeated in the 8-bar coda, "Gin Mill" is not as widely known as some of the blues songs, but I expect you'll find it a "swinging" round in (your) brain" frequently after hearing it . . .

(4) "Blue Lou" is a piano solo—just "Little Rock City"—is in the blues tradition—so called after the era when the blues became popular. The piano solo is a blues solo, with the piano's rhythmic pattern which Koch's own taste and touch enable him to carry on in authentic fashion, yet with fresh ideas. Pete joins in for some precious work on the last go-round; and the rhythm backing is light and tasty throughout.

(5) "Meek The Wife" (Mozart) is the theme from The Three-Penny Opera" (by Kurt Weill) sneaks in with catlike tread, mysterious fashion; but the happy sounds that follow lead one to believe that "Mack" is not nearly as ominous a person as he is reputed to be. Rather, he gives the impression of being a somewhat benevolent-type character.

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(6) No nighthawks ever sang any sweater than Pete's clarinet

Dick Martin

Radio Station WWL, New Orleans

\* (Tender Loving Care.)

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THE BLUES PETE FOUNTAIN CRL 57284



# THE BLUES

# PETE FOUNTAIN

CRL 57284

Printed in U.S.A.



PETE  
FOUNTAIN'S  
NEW  
ORLEANS



PETE FOUNTAIN'S NEW ORLEANS CAL 57282

THE SOUND OF  
**CORAL**  
RECORDS  
HIGH-FIDELITY

CRL 57282

Printed in U.S.A.

# PETE FOUNTAIN'S NEW ORLEANS

**Clarinet Solos with Rhythm Accompaniment**

**SELECTIONS INCLUDE:**

- SIDE ONE  
 1. WHILE WE DANCED AT THE MARDI GRAS  
 2. A CLOSER WALK  
 3. WHEN THE BOYS COME MARCHING IN (MARCH)  
 4. WHEN IT'S SLEEPY TIME DOWN SOUTH  
 5. OLD MAN RIVER  
 6. COTTON FIELDS
- SIDE TWO  
 1. SWEETHEARTS ON PARADE  
 2. DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS  
 3. BASIN STREET BLUES  
 4. RIVER LIE  
 5. WAY DOWN TONDER IN NEW ORLEANS  
 6. TEN ROOF BLUES

No matter how far upstream jazz may have come from New Orleans, there exists a nostalgia, in some cases a reverence, in most minds, for that early cradle of American music. And, as a general rule, New Orleans musicians help to perpetuate that nostalgia and reverence. They live on streets with wonderful names. They study in time-honored tradition. They begin their professional lives in a flamboyant manner. Then they work on other streets with even more wonderful names. And, at least since that first wave or two, which went to Chicago, they just never want to leave home.

Pete Fountain is a New Orleans musician and he fits that pattern in a manner almost too good to be true.

Born there in 1930 (July 3rd), he studied clarinet with Mr. Alessandro of the New Orleans Symphony. Although he played jazz during those early years, it wasn't until he was nineteen that he worked his first professional jazz job. "It was the night that Fazola died. They needed someone to substitute for him, so I took his job in a strip place." That was an odd coincidence, because Irving Fazola, another New Orleans musician who didn't like to leave home, and Benny Goodman were the two greatest influences on Fountain ("my two real idols"), and they still are, as is evident in his playing.

"I had to lie about my age to get that job. After a little while the management found out and fired me, so I started gigging around the city, anywhere I could work."

Then, several years ago, Pete did leave New Orleans, and Lawrence Welk confused his listeners and watchers somewhat by hiring Pete as a soloist, presenting him once an evening with a small unit from the band in some jazz selections.

This viewer at least (and I have always been a steady customer, because the Lawrence Welk program is continually the best comedy show on television) was disturbed by Welk's perpetuation of the age-old legend that jazzmen couldn't read music. He even apologized to his audience

in that way one evening, in explaining away Pete's seeming inactivity during most of the band numbers. But audience reaction was enthusiastic and Pete gratefully acknowledges the debt which he owes to Welk for his current jazz success.

In 1957, I finally had the opportunity to hear Fountain without Welk, when he sat-in with the Bobby Hackett sextet in the Voyager Room. He was already beginning to feel the pinch of once-a-week jazz, and his enthusiasm that night was contagious, and so was his playing.

Perhaps that was the breaking point, for, although I stayed with Welk for a year after that, he began to collect train, bus and plane schedules from anywhere to New Orleans.

This year the urge became too strong and back he went. Now he lives on Annunciation Street and works in a club called the Bacau Lounge on Bourbon Street (what did I tell you about those names?).

He has "a small interest in that club. Hey, you know what, we play six hours a night, and the place is packed from nine until one practically every night. You know that puts a little bread on the table" (all of this in less of a Southern accent than has Shorty Rogers).

During the day he's still studying: "There's always so much more to learn." But at night, for six hours, with just a rhythm section, he makes the bread that goes on the table, believing that by the time all the publicity from the Welk show comes to an end, he may be lucky enough to have built a sufficient reputation of his own.

"There's still quite a bit of jazz in New Orleans, you know. In proportion, we probably have more than you have in New York City. We certainly have more than in Los Angeles. On Bourbon Street alone, there's seven Dixieland bands. Plus me. You know, me and the rhythm. We just swing away."

That, this album will show. With pianist Stan Wrightsman, bassist Morty Corb and drummer Jack Sperling, all of them free-wheeling swingers, Pete demonstrates what has been a long time developing in this guided tour through his musical life—that Pete Fountain is a wonderful clarinetist, a member of that old school of warm, personally communicative musicians whose playing defines a deadline. What can be heard here is an excellent musician, accompanied by other excellent musicians, playing songs that are as familiar as the seasons of the year, allowing talent and artistry to grace each with that pleasant freshness that each season brings.

But now I am getting carried away by words, and the temptation is strong to close with some play on his name, such a wonderful one for a jazz musician. I thought for the moment that such a working of his name into the album title would be especially fitting. But *Pete Fountain's New Orleans* is probably the best name that there could be for this collection. If You Know What It Means to Miss New Orleans, you'll know how happy he is to be back. And this is the eminently satisfying music of a happy man.

Bill Coss

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 This record—Long Play Record—can be played on a Stereo phonograph. However, better sound quality can be obtained by using a record player which has a turntable speed of 33 1/3 RPM.

**TIN CORAL** Long-Play Microgroove Unbreakable Record  
 can be played only on 33 1/3 RPM instruments. For maximum protection, it should be kept in this protective case when not in use. For proper reproduction use RIAA or similar Record Compensator setting.

DIXIELAND JAMBOREE

STEREO **ACORN** STEREO  
HIGH FIDELITY

668

# DIXIELAND JAMBOREE

The Big Parade  
Rockin' Chair  
Dream Boat  
Squeeze Me  
Farewell Blues  
Down Home Rag  
Lovin' Arms  
Lullaby of the Leaves  
Trippin' Along  
Easy Livin'

THE DIXIELAND KINGS

**STEREO ACORN FONIC**

HIGH FIDELITY

33 rpm • long playing

These stereophonic recordings are made from the finest stereo tapes and should be played on stereophonic equipment. However they can be played on regular 33 rpm Long Playing phonographs.

## NEW RELEASES

### 665 STEREO SOUND SPECTACULAR

Sounds of Trains, Jets, Ships, Drums, Sea

### 664 PERCUSSION PIANO IN RHYTHM

Can Can, Song of India, La Paloma, etc.

### 663 CHA CHA CHA

Sweetheart Cha Cha, Let's All Cha Cha, etc.

### 662 MUSIC OF GEORGE GERSHWIN

Strike Up The Band, Embraceable You, I Got Rhythm, etc.

### 661 POLKA-GO-ROUND

Helena Polka, Clarinet Polka, Annen Polka, etc.

### 660 PIANO POPS—CHOPIN FAVORITES

Minuet, Waltz, Polonaise, Fantaisie, etc.

### 659 MOST FAMOUS OPERA GEMS

Soloists and Chorus of OLYMPIA OPERA HOUSE

### 658 HAWAIIAN HOLIDAY

Aloha Os, Hawaiian War Chant, etc.

### 657 WALTZES FOR DANCING

Waltz of the Flowers, Green Sleeves, etc.

### 656 TCHAIKOVSKY SYMPHONY #5

Vienna Concert Orchestra directed by Albert Cohen

### 655 LATIN FAVORITES IN PERCUSSION

Mambo, Bongo, Latin Lullaby, etc.

### 654 ALL THE BEST CHILDREN'S STORIES

Hans Christian Andersen, Christopher Robin

### 653 SONGS OF AMERICA-SEA SHANTIES

Wayfaring Stranger, Drunken Sailor, etc.

### 652 SQUARE DANCES WITH CALLS

Little Brown Jug, Coming Round The Mountain, etc.

### POPS

#### 626 DANCE IN GLENN MILLER STYLE

American Patrol, When

Jimmy Comes Marching Home,

#### 625 SOUSA MARCHES

Stars and Stripes Forever,

El Capitan, etc.

#### 624 GYPSY MUSIC

Hora Staccato,

Gypsy Love Song, etc.

#### 623 STEPHEN FOSTER MELODIES

Swanee River, Jeanie

With the Light Brown Hair,

#### 622 DANCE IN COUNTRY STYLE

Song of India, Dark Eyes, etc.

#### 621 LISTENIN TO THE PIANO

Humoresque, Poème, etc.

#### 620 THE NATIONAL ENSEMBLE MARCH

Cold Storage, etc.

#### 629 WEDDING MARCHES and Bridesmaids' Songs BECAUSE, etc.

24 HONEY TONE PIANO SELECTIONS

Billy Boy, There'll A

David In The Town, etc.

#### 624 PEASANT POLKAS

Little Brown Jug,

Champagne Polka, etc.

#### 625 LE GOLDFINGER

In The Good Old

Country, Bicycle Built

For Two, etc.

#### 629 GERSHWIN RHAPSODY

Summertime,

It Ain't Necessarily So,

They Can't Take That

Man Away, etc.

#### 640 HARRY TONK PIANO & BAND

Leavin' on a Jet Plane,

Gipsy Love Song, etc.

#### 641 STEREO "POP" CONCERT

Rhythm City,

Rusticana, Dance of

the Devil, etc.

#### 642 GERSHWIN AMERICAN IN PARIS, etc.

Summertime,

It Ain't Necessarily So,

They Can't Take That

Man Away, etc.

#### 643 JAZZ

Little Club Orchestra

644 HARRY TONK PIANO AND SINGERS

Señorita Nellie,

Am I Blue,

645 ACCORDION FAVORITES

Midnight Waltz,

Napolian One Step, etc.

#### 624 BROADWAY

Give My Regards to

Tommy, New York,

A Grand Old Name, etc.

#### 629 THE MERRY WIDOW

Edelweiss,

Setting Out,

Call Me, etc.

#### 623 CAN CAN—SAITE PARISIENNE

Ball Ha', etc.

#### 622 THE MIKADO

Send Her Back Again,

Setting Out,

Call Me, etc.

#### 623 SOUTH PACIFIC

South Pacific,

The Girl Is a Tramp,

Good Morning, etc.

#### 627 THE PIRATES OF PENZANCE

Music Hall,

Vocal Selections,

Chorus, etc.

#### SYMPHONY—THE 5 BEST SELLERS

604 BEETHOVEN'S "WINTER"

SYMPHONY NO. 1

SYMPHONY NO. 3 "PATERSON"

SYMPHONY NO. 5

MOZART, SYMPHONY NO. 40

BEETHOVEN, FIFTH SYMPHONY

### SHOWS

#### 638 OKLAHOMA—

Oklahoma, People Will

Never Forget, etc.

#### 642 SWEETIE & BESS

Summertime, A Woman Is A

Woman, etc.

#### 644 N.M.S. PINAFIRE

Gilbert & Sullivan,

Salisbury Choral Orchestra

#### 646 KING AND I

A Happy Time,

Hello Young Lovers, etc.

#### 650 CAROUSEL—

Getting Ready For All Over,

You'll Never Walk Alone, etc.

#### CONCERTOS WITH POPULAR MELODIES

#### 603 BEETHOVEN'S "TEMPEST"

PIANO CONCERTO NO. 5

612 RACHMANINOFF:

PIANO CONCERTO NO. 2

615 TCHAIKOVSKY:

PIANO CONCERTO NO. 1

622 TCHAIKOVSKY:

PIANO CONCERTO NO. 2

627 GRIEG: PIANO CONCERTO

### ALL TIME FAVORITES

#### 605 PEER GYNT SUITE

Anitra's Dance, In The Hall

of The Mountain, etc.

#### 607 NUTCRACKER SUITE

Waltz of the Flowers,

Dance of the Sugar Plum Fairies, etc.

#### 615 1812 OVERTURE

1812 OVERTURE,

Blue Danube,

Emperor Waltz,

Flight of the Bumble Bee,

William Tell Overture,

Post and Peasant Overture,

Wienese Waltzes,

Voices of Spring, etc.

#### LIGHT CONCERT

#### 601 STYLING BEAUTY

All Carmen Suites,

All the Popular Melodies;

EDO SCHNERZADE

EDO BRAHMS,

EDO BRAHMS-EDO VINKER

EDO GERSHWIN'S PIANO

CONCERTO

**STEREO** **PHONIC**

In these recordings the music has not been rehashed or reformulated for the benefit of stereo. Rather, stereo and stereophony have been moved to the foreground. The result is that stereo sound has a chance to really sing. The stereo recording has brought orchestras into very distinct positions. The recording of soloists or sections on separate miles includes the microphone placement and the physical arrangement. The philosophy of microphone placement is consistent with the acoustic principles of stereo, especially selected to suit the subject.

STEREO

# THE Dixieland STORY



Matty Matlock  
and the  
Paducah Patrol

Vol.  
2

Tiger Rag  
Sensation  
Original Dixieland One Step  
Singin' the Blues  
Muskrat Ramble  
Clarinet Marmalade  
Milenberg Joys  
Basin Street Blues  
Riverboat Shuffle  
Dippermouth Blues  
Davenport Blues  
King Porter Stomp



*the  
definitive  
anthology*



Produced by Lou Busch ★★★★★★★★  
**THE DIXIELAND STORY**  
 ↗ by Matty Matlock ★★★★  
 and the Paducah Patrol ★★★★  
 ↗ Volume Two ★★★★★★★★

Matty Matlock's music is Dixie, the unvarnished variety. It's the authentic and logical growth of music that started out in old New Orleans.

But Matty Matlock's Dixie is neither traditional nor antique. If an album needs a purpose, Matty has one for "The Dixieland Story." He is determined to take the style back from the collectors, purists, and the Library of Congress. To accomplish his mission Matty has backed his own clarinet with an able platoon: Stan Wrightsman, piano; Nick Fatool, drums; George Van Eps, guitar; Morty Corb, bass; John Best and Shorty Sherock, trumpets; Moe Schneider and Abe Lincoln, trombones; and the great sax star, Eddie Miller, on baritone.

The musicianship, the technical excellence of all who blow on these sides, their freedom, inventiveness, and spirit demonstrate Matty Matlock's theme: "jazz in the Dixieland manner is a lively, growing kind of jazz." How well it is growing the group clearly illustrates. Both the wailing jazz and the low down blues shine through in these spirited, authentic Matlock treatments.

\* Side One \*

**TIGER RAG** — March number one from the book of marches played by the New Orleans street bands. Tiger Rag is the most famous of all jazz pieces and the connecting link between band music and jazz.

**SENSATION** — Recorded in 1917 and copyrighted by the Original Dixieland Jazz Band, "Sensation" was part of the traditional literature played by early jazz groups.

**ORIGINAL DIXIELAND ONE STEP** — Another selection on the OJDJB 1917 recording session which reputedly accounts for the first jazz sides ever made.

**WARNING:** Reproduce only with stereophonic cartridge and stylus, pressure not to exceed six grams

Cover photo by Bert Six

VITAPHONIC

WARNER BROS

STEREO

HIGH FIDELITY

STEREO

**SINGIN' THE BLUES** — A song made famous by Bix Beiderbecke's improvised chorus on a Frankie Trumbauer record. The ensemble plays Bix's ad lib chorus note for note.

**MUSKRAT RAMBLE** — Though the style of the composition is unique, it was written by one of the great traditionalists, Kid Ory.

**CLARINET MARMALADE** — Larry Shields, Nick La Rocca, Eddie Edward — Henry Regas, and Tony Spargo—the Original Dixieland Jazz Band — are listed as the composers. It, too, was recorded in 1917.

\* Side Two \*

**MILLENBERG JOYS** — Jelly Roll Morton shares credit for the song with Paul Mares, leader of the New Orleans Rhythm Kings, and Leon Rappold, the brilliant clarinetist.

**BASIN STREET** — A "pop" song with the mood and quality of early jazz compositions written by Speicher Williams, who went on to contribute such standards as "I Ain't Got Nobody," "Everybody Loves My Baby," and "Careless Love."

**RIVERBOAT SHUFFLE** — Hoagy Carmichael's first successful song. When it was recorded by the Wolverines, Carmichael listed the address of the publisher himself at "Kappa Sigma House, University of Indiana."

**DIPPERIN' BLUES** — Credited to King Oliver and Louis Armstrong, the title later evolved via improvised choruses, into "Sugar Foot Stomp."

**DAVENPORT BLUES** — A Bix Beiderbecke composition named for his home town. Bix was one of the first jazz musicians to be influenced by classical composers. "Davenport Blues" reflects the early influence.

**KING PORTER STOMP** — Another original from Jelly Roll Morton's repertoire. It is named in honor of an itinerant piano player, Porter King.

(**THE DIXIELAND STORY** was originally issued by Warner Bros. Records in 1958 as a two-record, boxed set (2BS 1202). In response to numerous requests, it has been re-issued as two individual albums: the same swinging music in brand new packages.)

In VOLUME ONE of "The Dixieland Story," Matty Matlock and the Paducah Patrol ramble through Wolverine Blues, St. James Infirmary, Royal Garden Blues, High Society, Jazz Me Blues, South Rampart Street Parade, Saints, Copenhagen, Little Rock Getaway, Washboard Blues, and Paducah Parade. (B 1317)

For your further listening enjoyment, may we suggest:

Satchmo: A Musical Autobiography, Louis Armstrong	Decca DDX 155 1896-1956; Bob Crosby	Coral 57089
And They Called It Dixieland, Matty Matlock	Warner Bros. 1262	
Four-Button Dixie, Matty Matlock	Warner Bros. 1280	

**DYNAMIC** A NEW DIMENSIONAL SOUND **STEREO**

SF 9019



## SALT CITY SIX



Dixieland at the Roundtable

## DIXIELAND at the ROUNDTABLE



SIDE A:  
WOLVERINE BLUES  
NEW ORLEANS

INDIANA (Back Home Again In Indiana)

SIDE B:  
LIMELHOUSE BLUES  
SATANIC BLUES  
76 TROMBONES

**PERSONNEL:**  
NICK PALUMBO, Clarinet  
CHARLES CAMERON, Drums  
BILL BARTELL, Trombone  
PHIL HOGAN, String Bass and Tuba  
BILL ANDREWS, Trumpet  
GASPAR 'GAP' MANGIONE, Piano

This Salt City Six outfit differs from other "Dixieland re-vivalist" groups in one major aspect: they are more musical. They are not concentrating on an attempt to bring back a style of playing that was inherent during a past era. They do play jazz standards that were popular tunes in that era, but they have also come up with some fresh ideas and even a modern phrase here and there and this is all accomplished with a swinging rendition.

The lads in the combo are all young and enjoy what they are playing. This tends to give the closely-knit group an overall aura of excitement. This can be felt by the listener in their ensemble work as well as in the individual solos I have seen Syracuse University students in the Memory Lane club up in Syracuse, N. Y., rise from their tables and even stand up to applaud the Six after an especially exciting performance.

The current Salt City Six has slowly evolved from an earlier band known as Will Alger's Salt City Five working out of Syracuse white now dry salt mines once gave the city its sobriquet of "Salt City." Both the old band and the new group have wandered afar, while keeping Syracuse as a base. They have been a familiar attraction at the Blue Note in Chicago, the Stardust Hotel in Las Vegas, the Blue Rail in Atlantic City, the Miami Beach, Crest Lounge in Detroit, The Bayou in Washington, D. C. and the Roundtable in New York City.

One of the outstanding and most promising instrumentalists in the band is 24-year-old Nick Palumbo who plays clarinet. A native of Scranton, Pennsylvania, Nick attended Syracuse University and is a graduate of the School of Music. He began his musical career on the West Coast with a kid band known as Ken Murray's Musical Minors. They were a sensation in Los Angeles and San Francisco.

Nick had somehow landed in Toronto, Canada, where he was connected with an unemployed boy band when he was discovered by Will Alger's Salt City Five then playing the Colonial Tavern. The boys knew clarinetist Jack Mahieu was planning to leave the Five to join the Dukes of Dixieland and they advised Nick to make his way back to Syracuse where he had started from a year or so before. Nick managed to show on the scene when Jack left and was hired by Alger's band. He remained with the Five until the present personnel and consequently inherited the mantle of nominal leader when Will Alger decided to get off the road. Palumbo is a facile soloist and plays well-conceived improvisations ranging from New Orleans-style phrases in the medium and low register to original modern ideas within the entire scope of the instrument. Although he solos on all the sides, you'll find his work exceptionally satisfying on "SATANIC BLUES," "CIRIBIRIBIN" and jazzy Roll Morris' "LIMELHOUSE BLUES."

The lead horn in the driving ensemble and a star soloist in the band is Bill Andrews, a 26-year-old Bostonian. Bill has studied extensively at the Boston Conservatory of Music. He loves Dixieland music and plays a lyrical trumpet in the tradition of Bix Beiderbecke and Red Nichols. When the opportunity to join the Salt City gang came along he didn't hesitate in spite of his musical studies at the Conservatory and a well established local group of his own known as the "SIXTY-NINERS" which he had led on jobs throughout New England for several years.

Bill's trumpet is unusually effective on "WOLVERINE BLUES," "I'M COMING VIRGINIA" and on Hoagy Carmichael's lesser

known melody, "NEW ORLEANS." There is a bell-ringing clearness and a swinging drive to the Andrews horn.

The trombone chair, formerly held by ex-leader, Alger, has been taken over by a comparatively experienced big band trombonist, Bill Bartell, 25 years old, has worked in the military bands of the Army, Navy, Air Force, and Marine Corps. The latter leader has led a popular band around the Southern college circuit for years.

Bartell plays long solos on "NEW ORLEANS," "INDIANA" and on Meredith Wilson's "76 TROMBONES" from "The Music Man." As well as melodic solos, Bartell is given to occasionally using his horn as a percussive instrument in ensembles and now and then playing a short *glissando* phrase. Gaspare 'Gap' Mangione is another soloist whose playing is more in the style of a bluesman than in a Dixieland vein but this band is used to the style.

Mangione is originally from Rochester, N. Y., and met the boys in Syracuse while attending Syracuse University. He is 21 and in spite of his modern thinking enjoys playing with the Six. His best solo on this set is on "INDIANA (Back Home Again in Indiana)." It is a melodic line of which has always attracted progressive musicians.

Hogan is a native of Syracuse, 21 years old. He attended Syracuse University School of Music and also got acquainted with the boys when they were playing locally. The drummer in the band, Charles Cameron, is a 27-year-old professional musician from Rochester and a veteran of a famed Rochester Dixieland band known as The Dixieland Ramblers. They played for many years regularly at the Golden Grill under the leadership of Max McCarthy.

While Nick Palumbo ostensibly leads the band and announces their name, the real leader is Charlie who begins leading the group together himself. Charlie has taken upon himself the many business details of the group. Cameron's drums are usually the last instrument heard on a rendition. He sometimes taps his cymbal to sort of put a period at the end of a number, or he will bang the cymbal to give a fading out sound to the ending. In this he plays a short drum solo J. Russell Robinson's tune, "SATANIC BLUES" and a longer one on "INDIANA BLUES."

The tunes presented here by the Six are not necessarily fun of the kind that you would expect to hear in a Dixie club. The arrangements are more sophisticated and are suited for working out Dixie arrangements on melodies that appeal to them. Included here are probably the only recorded Dixieland versions of "CIRIBIRIBIN" and "VOLARE."

It is hoped these recordings will bring as much pleasure to the listeners as the Salt City Six' playing has given to the many college and nightclub audiences they have pleased over the years.

GEORGE HOFER, Associate Editor Down Beat (New York).

MORE DIXIELAND DINNER DANCE FAVORITES BY  
**RED \* NICHOLS**  
AND THE FIVE PENNIES

# DIXIELAND SUPPER \* CLUB



SENTIMENTAL JOURNEY • CORKY • MEDLEY: BLUE, A BLUES SERENADE • HARLEM NOCTURNE • ALWAYS • LONDONDERRY AIR • SUMMERTIME • THE BIRTH OF THE BLUES • WHY WAS I BORN? • CANADIAN CAPERS • WHAT IS THERE TO SAY • MOONLIGHT BAY

Red and the Pennies are famous for smooth stylings of ballads and uptempo tunes...like those which made their "Dixieland Dinner Dance" a best-selling album...like those which make this album call to mind a

# DIXIELAND SUPPER CLUB

## RED NICHOLS AND THE FIVE PENNIES

The value of a dollar may vary from day to day, but there's never any doubt about a Nichols' worth. Red and the Pennies are about as stable a musical group as you'll ever hear. They can always be counted on to provide a danceable Dixie beat, one that circulates as freely among collegians as among long-time grads. Fact is, Red regularly appears at clubs like the Sheraton West's Zebra Room in Los Angeles and the Sheraton Palace's Tudor Room in San Francisco, and draws dance crowds of all ages.

And certainly the easy beat of *Sentimental Journey*, which leads off this album, is an irresistible call for everyone to dance. So, for that matter, are *Why Was I Born?*, *What Is There To Say*, *Londonderry Air*, and the medley of *Blue* and *A Blues Serenade*. On the other hand, you'll find yourself swinging out to *Always*, *Canadian Capers*, *Carky*,

and *The Birth of the Blues* — numbers which are a credit to the listening account as well.

Dancing or listening, you'll be quick to notice how smooth a blend Red and the Pennies achieve. As you might suspect, the Pennies have been in Red's collection for some time. His cornet has been complemented by Rolly Culver's drums for 20 years, Joe Rushton's big bass sax for 15, and Billy Waad's clarinet for 8. And though joining the group for the first time here, pianist Sid Appelman and trombonist Robbie Robinson fit in so well that Red is sure they'll stay for many an in-person and album encore. By the same token, "Dixieland Supper Club" will fit in so well with your dancing moods that you'll be returning to it over and over again.

Produced by BILL MILLER

**SIDE ONE SENTIMENTAL JOURNEY • CORKY • MEDLEY: BLUE, A BLUES SERENADE • HARLEM NOCTURNE • ALWAYS • LONDONDERRY AIR**

**SIDE TWO SUMMERTIME • THE BIRTH OF THE BLUES • WHY WAS I BORN? • CANADIAN CAPERS • WHAT IS THERE TO SAY • MOONLIGHT BAY**

AMONG OTHER CAPITOL ALBUMS BY RED NICHOLS AND THE FIVE PENNIES.

(S) indicates also available in Stereo.



DIXIELAND DINNER DANCE \*  
For listening, too. September  
Song, Stay, Look and Listen,  
John Henry, The Blue Moon,  
Time, Love Walked In, American  
Patriot, more. (S) ST 1597



MEET THE FIVE PENNIES \*  
With added tracks, Bill Bailey,  
Won't You Please Come Home?  
Mary, Mary, Quite Contrary,  
Reuben, Shim Shim, Wabba-  
Wobba, more. (S) ST 1226



NICHOLS AT MARDI GRAS \*  
A whole lot of Dixieland music:  
St. Louis Blues, Show Me the Way, The Yellow Rose of Texas,  
Toddy, S Wonderful, All Sun-  
down, more. (S) ST 1163



PARADE OF THE PENNIES \*  
Washboard Blues, Japanese  
Song, Delta Mississippi Mud,  
Dixieland Ball, The Yellow  
Rose of Texas, S Wonderful, All Sun-  
down, more. (S) ST 1051

COVER PHOTO/CAPITOL PHOTOSTUDIOS/KEN VEEDER

THIS MONOPHONIC MICROGROOVE RECORDING IS PLAYABLE ON MONOPHONIC AND STEREO PHONOGRAFS. IT WILL NOT BECOME OBSOLETE, IT WILL CONTINUE TO BE A SOURCE OF OUTSTANDING SOUND REPRODUCTION, PROVIDING THE FINISH MONOPHONIC PERFORMANCE FROM ANY PHONOGRAPH.

MADE IN U.S.A. BY FACTORY SICKNESS, INC., LOS ANGELES, CALIF.



# MUGGSY SPANIER

## AND HIS DIXIELAND BAND



LAZY PIANO MAN  
DIXIE FLYER  
SWEET GEORGIA BROWN  
FEATHER BRAIN  
HOME  
IT'S A LONG, LONG WAY  
TO TIPPERARY  
CAUTION BLUES  
ALABAMA JUBILEE  
SOUTH  
SUNDAY  
TIGER RAG  
BLUE ROOM

Printed in U.S.A.

# HIGH FIDELITY

WING MGW 12185 • MUGGSY SPANIER AND HIS DIXIELAND BAND

**LAZY PIANO MAN**

(Ascap) 2:38

**DIXIE FLYER**

(Ascap) 2:47

**SWEET GEORGIA BROWN**

(Ascap) 2:55

**FEATHER BRAIN**

(Ascap) 2:47

**HOME (WHEN SHADOWS FALL)**

(Ascap) 2:57

**IT'S A LONG WAY TO TIPPERARY**

(Ascap) 2:41

**CAUTION BLUES**

(Ascap) 2:54

**ALABAMA JUBILEE**

(Ascap) 2:46

**SOUTH**

(BMI) 2:23

**SUNDAY**

(Ascap) 3:04

**TIGER RAG**

(Ascap) 2:34

**THE BLUE ROOM**

(Ascap) 2:59

# MUGGSY SPANIER AND HIS DIXIELAND BAND

Time goes right by Muggsy Spanier and neither one of them ever stops to say hello. They don't recognize each other's existence. This is not a comment on his age—he's still a fairly young man—but on the immutable manner in which he plays the happiest music this side of old, old New Orleans.

Nobdy will ever understand how this sad-faced Chicago boy, with shamrocks for eyes, ever withstands the pressures of a constantly modernizing music and the changing tastes of audiences. Maybe it's a subtle strength of character or maybe it's a God-given case of faulty hearing. But the searing freshness in Muggsy's old-time style, the ever-spontaneous combustion of his authentic Dixieland output never seems to change. The true Dixieland connoisseur today has two sources for seeking his love-object: either in the faded old recordings of Joe Oliver, Louis Armstrong, Bunk Johnson, if he can find them, or the even more desirable choice of the live and ever-lively white-hot trumpet of Muggsy Spanier.

Old time fans will never forget the early Chicago days, say 1927, at the Midway Gardens, when Muggsy locked horns with the likes of Bix Beiderbecke and Jimmy McPartland, and set up a throbbing pulse with Davey Tough, George Wetting, Eddie Condon. Some of these today have gone beyond and others stayed to shift their styles with time. But Muggsy's horn and its torrid message became fixed as in a cake of ice—fixed in its shape but never cooled in its urgency. Muggsy Spanier is the real thing.

When Muggsy shows up for his job, conversation lowers to a whisper and everyone finds himself trying to look glum—out of respect. It's an involuntary reaction; his funeral face brings it on. Then he climbs up on the stand and lightning strikes. Happy quivers run down your back. The whole room turns from blue to a brilliant orange gold. It's the world's happiest time again. Muggsy's on.

Here is the man who has stopped all the clocks, turned all the calendars towards the wall, raised the melting point of brass and upset Einstein's theory of relativity in time and space.

Muggsy Spanier is the immovable object who makes the irresistible music.

Printed in U. S. A.

This *Hi-Fi* Custom *HI FIDELITY* recording is the result of the most modern recording techniques of our time. The masters for this album were transferred through the use of tape recorders, Public Address and Reverb, direct-to-disc amplifiers. The return master was recorded on 16" cut steel plates and later detailed especially to drive the *Hi-Fi* Groverlophone Feature Cutting Head. The final product is a *STANDARD HI FIDELITY* recording with *STEREO* cartridge or *STANDARD* full stereophonic cartridge.

The original *Hi-Fi* Custom *HI FIDELITY* recording of these masters, due to the great cost of reproduction in the original *Hi-Fi* Custom *HI FIDELITY* recording, was not used for processing.



# HI FIDELITY

# Jim Cullums' Happy Jazz



HAPPY JAZZ RECORDS AP-93  
THE HAPPY JAZZ BAND VOLUME 4

# Jim Cullums' Happy Jazz

## SELECTIONS

### SIDE I

1. Willie The Wrepper	2:58
2. Sunset Cafe Stomp	2:48
3. Someday Sweetheart	3:30
4. Angry	3:08
5. Susie	3:00

### SIDE II

1. Pelican Panic	3:40
2. Singin' The Blues	3:54
3. I Ain't Gonna Give Nobody None Of This Jelly Roll	3:07
4. All Night Blues	3:38
5. Lizard On A Rail (Hiawatha)	2:45

## PERSONNEL

Jim Cullum Sr.	Clarinet
Jim Cullum Jr.	Corno
Gene McKinney	Trombone
Willson Davis	Sousaphone
Cliff Gillette	Piano
Curly Williams	Banjo
Harvey Kinderwater	Drums
Ben Valfre	Bans
also (recorded in an earlier session)	
Bans on Someday Sweetheart	

There are three other Happy Jazz albums available



Two years ago, Ewing D. Nunn, president of Audiophile Records, bestowed a signal honor upon the City of Philadelphia

He had lunch there

Demonstrating anew the liberality for which he is famed, he invited the writer to share a hamburger and Pepsi with him.

During the meal, Mr. Nunn revealed frankly that he had been in San Antonio recently. And in a frank, open-air abomination, he explained that, while there, he had recorded "a pretty good group." Made mellow by the intake of ground beef and cola, he said he would send me a pressing. And there it was.

Some weeks later, a slab of black vinyl adorned by a blank white label arrived in the mail. There was no identification of the band; no list of tunes. It could only be the "pretty good group" from San Antonio.

Remembering Mr. Nunn's penchant for understatement, I was certain the group was not *me*. But I would have been wrong. The jazzy sound which emanated from the record was *me*, Jim Cullum, "The Man With The Chant" — crisp, diamond-clear, tightly etched, yet loosely swinging, ensemble.

For an hour or more I played that single track. And marvelled at what I heard. What I heard was a slab of nameless. Whoever they were, I was convinced they were one of the finest traditional jazz bands I had heard in a quarter century of hot record collecting.

Today, I know the sounds which flowed me were produced by Jim Cullum's Happy Jazz Band. But education on this score hasn't changed my opinion of their musicality. I still hold the same admiration for the band rises which I am succeeding record. (This is the fourth record.)

Core of the Happy Jazz Band is a father-and-son team, the likes of which hasn't been seen in traditional jazz since "Papa Jack" Laine lent a hand on the drums in Albert "Baby" Laine's Wampus Cats. Jim Cullum Sr. plays full-bodied, clanging overtones of Irving Fazoli in the lower register. Jim Jr. plays cornet as if he had roamed with Cats At Lake Forest Academy. By day the Cullums toil in the wholesale grocery business founded by Jim Cullum Sr.'s father.

With the exception, the remainder of the Happy Jazz Band is also involved in the business of selling groceries. Jim Cullum Sr. himself manages a wholesale music company, Willson Davis, Sunswasher is a food broker. Drummer Harvey Kinderwater is employed by the Treasury Department, and just Cliff Gillette works for the Post Office. Only Curly Williams, the pianist, plays piano as a full-time career, one can see, since 1925.

But it would be a mistake to identify Jim Cullum's Happy Jazz with the growing number of groups composed of "businessmen who play jazz." More accurately, the Cullums have made up of jazzmen who happen to be in business. Jim Cullum McKinney, for example, has all done double duty in name dance bands and Kinderwater and Davis put in years with regional bands. Young Jim Cullum developed his talents listening hard, then playing along with his father's collection of old jazz records.

Four years of playing regularly, with only two changes in personnel, have given the Cullums happy crew an immediately identifiable sound. It is an extremely sound, noisy sound, richly melodic, harmonically full, and infinitely relaxed at all tempos. These boys don't rush their tunes. They know they'll get over them.

They treat the numbers play with the greatest care and respect. But back to the point, this is how Jim Cullum Jr. has treated his first phonograph. If a certain passage tends itself to harmonic wiggling rather than to even polyphony, then the band plays it this way. In short they treat tunes as compositions, not as collections of chord changes, and they play them as an organic whole. And so, with some reservations, I am inclined to say that Preservation Hall approach to traditional jazz, this may smack of heresy. But to those listeners who enjoy the variety injected into the New Orleans style by Jim Cullum, it will be heresy but musical good sense.

I mention now Jim Cullum's Happy Jazz in superbly recorded (by E. D. Nunn, who else?) treatments of:

*Willie The Wrepper*. Most notable previous rendition of this saga of a clumsy sweater who indulged in fantasies was by Louis Armstrong's Hot Five. But Jim Cullum, Melvin Marlowe, and Grant V. Rymal get complete credits, but just researches Paul Cawley believes Willie is probably a public domain tune, old when Satch first played it. The Cullums gang take it at its tempo, but "soft, with plenty swing."

*Sunset Cafe Stomp* by Percy Venable commemorates Chicago's Sunset Cafe at 335½ State Street. There, in year 1920, young Louis Armstrong was associated with his future, the listener uses the more sober sobers of King Oliver and Freddie Keppard. The tune has been indefinitely associated with

the Hot Five, but Jim Cullum Jr.'s lead, with its crackling "shouts" in the outgoing ensembles, owes less to Satch than to Big.

*Someday Sweetheart*. A pretty pop tune from the Twenties by the Spuds brothers, John and Benjamin, was issued in 1923 by the Happy Jazz Band under the name of "Mama's Sweetheart." This was the first recording of Jim Cullum, a gentle, seductive version which ends with a propulsive coda tag.

*Angry*. Two of the Brumley brothers, Merritt and Henry, learned it in 1924, but due respect to the New Orleans Rhythm Kings, who first recorded it in 1924, the Cullums have added it to their repertoire. The Cullums' enthusiasm to the Happy Jazz treatment. Fine solo work from both Cullums and some crackling trumpet by Gene McKinney.

*Susie*. Written by C. Navet and Gus Kahn, this 42-year-old gal really seems to have been written for Jim Cullum. The Cullums first recorded it in 1924. Bud Freeman and the Summa Cum Laude first recorded it again in 1926, in a collection of Wolverine tunes. The Cullum reversion is taken at a brisker tempo than prior recordings and includes as near a retard as you'll hear on record.

*Pelican Pantie* was composed by him. New Orleans croonist Johnny Wiggs in the 1930's and twice recorded it for him. This version, however, is the first to come in the verse.

*Singin' the Blues*. One-time Original Dixieland Jazz Band pianist J. Russell Robinson and Com Central wrote this little ditty in 1922. The title is "Margie." Most famous recording was by Beiderbecke and Frank Trumbauer in 1924. Here, the HJB pulls all the Bix stops, intros, codas and all, and Jim Jr. plays the famed Beiderbecke break in the middle of Jim Sr.'s clarinet chorus.

*Ain't Gonna Give Nobody None of This Jelly Roll*. As durable as any jazz tune ever, this is old war horse by Spencer Williams and Clarence Williams, in relation to Mutt Mulligan's of "Crazy Blues" fame, was one of the first to record it in 1923. In true Happy Jazz style, the boys play the almost-forgotten verse as well as the chorus.

*All Night Blues*. This is one of those delightful tunes which, like Tishomingo Blues, are not blues in the strict 12 bar sense, though they employ the blues scale. Jim Cullum's is the first recording of this tune by a New Orleans band, though it was released in 1926. The Cullums' blues are well worth a listen. The Cullum platoon marches on, down then swings Lizard on 1922 tempo.

ALAN WEBBER  
Philadelphia, November 5, 1966

A few days ago my friend, Jim Cullum Jr., called me from San Antonio and while running up a phone bill that must have reached fifty dollars, he told me that "Hiawatha" was one of the tunes the Happy Jazz Band recorded for him new record.

Already in a sweat brought on by the length of the phone call, I asked, "Is this one of your Texas Halloween jokes, Jim?"

I ignored my question. Jim pointed out that "Hiawatha" was also known as "A Summer Idyll." I had to agree that "Hiawatha" held more promise for a jazz tune than did "Summer Idyll," in that it would be almost as bad as "Lizard On A Rail."

Jim Cullum with "Hiawatha" yet, causally working on his Texasized phone bill, he went on to say that old timers in New Orleans referred to the tune as "Lizard On A Rail." His source for this bit of repulsive jazz history is Tom Tulane, Uncle Tom, an insurance agent to jazz, cannot it that both his President and Chancellor are members of Professor William Russell's Tab Jug Washboard Band.

By this time the marathon call had put me in a state of shock, even though I wasn't paying for it. As I groped in vain for a connection between the hideously named "Hiawatha" and "Lizard On A Rail," Jim said, "I can't stand it any longer; I can't let the call go on. Forget about Hiawatha and call the damned thing, 'Lizard On A Rail.' And then I hung up before he could run the bill any higher.

That how Hiawatha became a litan on a rail.

I think that even Longfellow will approve this switch; and I am sure that the legendary Chief will do a war dance when he hears this wonderful L.P.

LU WATTERS  
Cotati, California, November 7, 1966

Happy Jazz Records, Inc. 110 Oak Park Drive  
San Antonio, Texas, U. S. A. 78209

# BOBBY HACKETT LIVE AT THE ROOSEVELT GRILL

WITH VIC DICKENSON



BOBBY HACKETT assembled the group on this record and played for roughly two months at the Roosevelt Grill, NEW YORK City, in April and May of 1970. After almost a month it appeared that the band was so very good that it was criminal not to record it, and the offerings on this record were the best of ten evenings of recording in the second month. Our good friend Eddie Condon acted as "sub-host" and at one time or another almost every member of the WORDS GREATEST JAZZ BAND, the group alternating with Bobby and Vic, offered their comments to me on various engineering and production matters, as did all the members of the quintet. As such everyone gets a bit of the credit. Special thanks also go to SHERMAN FAIRCHILD who furnished equipment and encouragement, to JACK BRADLEY for just about everything and to LEO MEIERSDORFF for his drawings and sketches — also done live at the Roosevelt.

STEREO  
CR105

BOBBY HACKETT  
CORNET

VIC DICKENSON  
TROMBONE

DAVE MC KENNA  
PIANO

JACK LESBERG  
BASS

CLIFF LEEMAN  
DRUMS

SIDE ONE:

SWING THAT MUSIC  
MEDITATION  
ALL MY LOVE  
IT'S SO PEACEFUL IN THE COUNTRY  
SUGAR

SIDE TWO:

STRUTTIN' WITH SOME BARBECUE  
UNDECIDED  
ALONE  
CONSTANTLY  
YOUR'RE GONNA HEAR FROM ME  
MARGIE

CHIAROSCURO RECORDS 15 CHARLES STREET. NEW YORK, N.Y. 10014

PRODUCTION and RECORDING: HANK O'NEAL - COVER and DESIGN: L. MEIERSDORFF

# MIDNIGHT IN MOSCOW



## KENNY BALL AND HIS JAZZMEN

HIGH SOCIETY

PUTTIN' ON THE RITZ

AMERICAN PATROL

TIN ROOF BLUES

YOU MUST HAVE BEEN A BEAUTIFUL BABY

BIG NOISE FROM WINNETKA

DARK EYES

SAVOY BLUES

I'M SATISFIED WITH MY GIRL

MY MOTHER'S EYES



# MIDNIGHT IN MOSCOW



## KENNY BALL AND HIS JAZZMEN

Traditional jazz, once a uniquely American product, has found a home in many corners of the globe. Scandinavians in Sweden, Africans in Ghana, Malayans in Singapore all swing to the strains of "The Saints," and the famous solos created by such legendary jazz figures as King Oliver and Alphonse Picou sing again in lands which have newly adopted this irresistible idiom and made it their personal property.

EVERY so many years, Dixieland is "revived," to enjoy a new lease of popularity, but in truth it never dies, for each new generation of jazz aficionados discovers its fascination and falls under the spell of its uninhibited self-expression. During the early 1960's, England—which has always held the closest musical ties with America—was swept by a wave of dixieland restoration, and the so-called "Trad Fad" took pride of position over all other contenders: the Rock 'n' Roll belters, the singing strings and the big bands. Unfortunately, this revival was at first marred by poor musicianship, because many of the amateur Rock 'n' Rollers, seeing which way the winds of taste were blowing, put down their fender guitars and alto saxophones, and took up horns, tailgates and banjos. The music of New Orleans became the next vogue, and enthusiasts flocked to hear great jazz performed with only moderate skill by musicians of less than capable talents.

In the center of this scene, there suddenly appeared a musician of outstanding virtuosity: Kenny Ball, described by the British jazz authority, Steve Race, as "...an accomplished, well-schooled musician with a taste for free-swinging jazz, a wily sense of presentation and showmanship, and the organizing qualities of a born leader. He assembled a group of musicians who could really play their instruments, and set about producing the music he loved, for the benefit of a public which was not over-blasted with quality jazz..."

The result was electrifying. Audiences quickly recognized the brilliant musicianship of Kenny Ball and his Jazzmen, who became the nation's first choice, with best-selling records riding at the top of the popularity charts and nationwide "star" billing. Kenny's *Midnight in Moscow*, at the top of the British listings, is already on our own national charts and promises to be the first of many best-sellers.

In this album, Kenny Ball and the Jazzmen present a varied collection of jazz and popular "standards," each of which possesses the unique personality of great jazz in the "trad" tradition. In addition to the familiar favorites *High Society*, *Tin Roof Blues* and *Big Noise From Winnetka*, there is Kenny's best-selling *Midnight In Moscow* (adapted from an old Russian melody), together with *Dark Eyes* and some highly unusual stylings of *Puttin' On The Ritz* and *American Patrol*.



SIDE 1

**MIDNIGHT IN MOSCOW** (4:53)

(Soloviev-Sedov, Matrusovskiy, Ball)

**TIN ROOF BLUES** (4:05)

(Melrose-New Orleans Rhythm Kings)

**'MY MOTHER'S EYES** (2:35)

(Baer-Gilbert)

**BIG NOISE FROM WINNETKA** (2:21)

(Bauduc-Crosby-Rodin-Haggart)  
\***YES SHE DO, NO SHE DON'T** (2:13)  
(I'M SATISFIED WITH MY GIRL)  
(DeForest-Trent)

**PUTTIN' ON THE RITZ** (3:07)  
(Irving Berlin)

SIDE 2

**AMERICAN PATROL** (3:03)  
(F. W. Meacham)

**DARK EYES** (2:35)  
(Traditional)

\***YOU MUST HAVE BEEN  
A BEAUTIFUL BABY**  
(Mercer-Warren)

**SAVOY BLUES** (3:50)  
(Ed Ory)

**HIGH SOCIETY** (6:30)  
(Swan-Copeland-Green)

\*Vocal: Kenny Ball

KENNY BALL	Trumpet
JONATHAN BENNETT	Trombone
JOE DORE	Saxophone
RON WEATHERBURN	Piano
VIC PITTS	Bass
RON BOWDEN	Drums
PADDY LIGHTFOOT	Banjo

# ECHOES FROM NEW ORLEANS



KID THOMAS  
ALGIER STOMPERS

LOUIS DELISLE'S BAND &  
WOODEN JOE'S BAND



VOL. 2



# ECHOES FROM NEW ORLEANS



KID THOMAS  
ALGIER STOMPERS

LOUIS DELISLE'S BAND &  
WOODEN JOE'S BAND



VOL. 2

Side 1 (642):

1. BUCKET GOT A HOLE IN IT
2. COME ON DOWN TO NEW ORLEANS
3. KID THOMAS BOOGIE WOOGIE
4. ST. LOUIS BLUES
5. SISTER KATE
6. MARIE (\*)
7. PANAMA (\*)

PERSONNEL:

AM LP 642:

**KID THOMAS' ALGIER STOMPERS**  
Kid Thomas (tp), Emile Barnes (cl), Harrison Barnes (tb), George Guesson (b), vo), Babe Philip (b), George Henderson (dm). Recorded in Hope Hall, September 3rd, 1951.

AM LP 646 (A):

**LOUIS DELISLE'S BAND**  
Charles Delisle (tp), Louis Nelson (tb), Louis Delisle (cl), Johnny St. Cyr (g), Austin Young (b), Ernest Rogers (dm). Recorded in Louis Nelson's Home, July 19th, 1949.

Notes from American Music LP 642:  
NOTES ... from a letter by Kid Thomas,  
1132 Wagner St., New Orleans.

Now for a look into my past; I was born Feb. 3rd, 1896 in the Parish of St. John, city of New Orleans. Let me tell you, a trumpet player in the Picayune Blues Bands was the keeper of the instruments, so sometimes I would tinker with them. At the age of ten I began to play the harmonica. My father seeing my interest in music, gave me a trumpet. From then on I played by ear until I came to New Orleans to study music under Prof. Manuel Mandola of Algiers. First engagement I was at the Moonlight Club in Reserve, the band being able to play only three numbers, and using a bass violin made from a wash board. Edmond Hall was there and he and I have played with such bands as the Red Caps, Jack Carey, and Niles, advertising for Niles medicine. In the winter time we used to go to the band, played Mardi Gras parades and such hotels as the St. Charles, Jung,

and Monteleone, also many French Quarter night spots, and Lee's Pavilion, Turtle Back and Hope Hall in Algiers.

The singer, Creole George Guesson (New Orleans 1907) has composed and recorded dozens of blues. After starting his musical career on a ukulele, he developed into one of 'N' Orleans' finest blues guitar players and worked with Punch, Big Eye, Lee Collins, Sam Morgan and Celeste.

Notes from American Music LP 646:  
"The heart of the band has won over ten thousand people night after night all the world", Alan Lomax wrote in his wonderful interview with Big Eye Louis in the book Mr. Jazz. Big Eye has been called the first great jazz clarinetist. Certainly he was one of the pioneers who set the modern clarinet style. He took the coolly calculated leadings of Creole clarinetists and made of it a brash, driving, expressive voice. Louis himself explained it by saying,

Side 2 (646):

1. BLACK CAT ON THE FENCE (A)
2. PORK CHOP (A)
3. HOLLER BLUES (B)
4. DINAH (A)
5. B-FLAT BLUES (B)
6. CLARINET MARMALADE (A)
7. YOU MADE ME WHAT I AM (B)

(\*) previously unissued.  
Omitted from AM LP 642:  
*Careless Love.*  
*Sweet Georgia Brown.*  
(These are to be included in a future LP of AM-material).  
Omitted from AM LP 646:  
*Basin Street Blues.*  
(This title appears on SLP 203  
*Echoes From New Orleans, Vol. 1).*

chose Johnny St. Cyr and Austin Young to round out the rhythm section.

The B-Flat Blues and Holler Blues were recorded at a rehearsal one evening in Wooden Joe Nichols' home. Here the rhythm section was composed of Louis Kappard (Freddie's brother), guitar; Albert Glenny, bass; Albert Giles drums; and of course, Wooden Joe played trumpet. When the session was over, I asked the band to play one more tune for him, and he sang the vocal in You Made Me What I Am Today, I Hope You're Satisfied.

The above notes by William Russell were taken from *National American Music* LPs 642 and 646.  
American Music Masters—  
Recorded by William Russell.  
Design: Peter Wandrey, Hamburg.

STEREO

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ON THE BANKS OF THE WABASH □ KINGFISH BLUES □ MEET ME IN ST. LOUIS, LOUIS  
EAST SIDE, WEST SIDE □ THE BAND PLAYED ON □ MERRY WIDOW WALTZ □ DARK EYES  
BICYCLE BUILT FOR TWO □ YOU TELL ME YOUR DREAMS □ THE STARS AND STRIPES



CROWN  
RECORDS

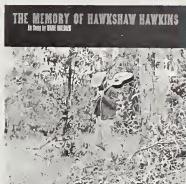




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kansas city stomps  
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high society  
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# Louis Armstrong: RARE ITEMS (1935-1944)



SWING THAT MUSIC  
EV'NTIDE  
THE SKELETON IN THE CLOSET  
STRUTTIN' WITH SOME BARBECUE  
YOU'RE A LUCKY GUY  
HEY LAWDY MAMA  
THANKFUL  
LYN' TO MYSELF  
JUBILEE  
I DOUBLE DARE YOU  
IT'S WONDERFUL  
EVRYTHING'S BEEN DONE BEFORE  
GROOVIN'  
THANKS A MILLION





H-71248, STEREO

PIANO RAGS



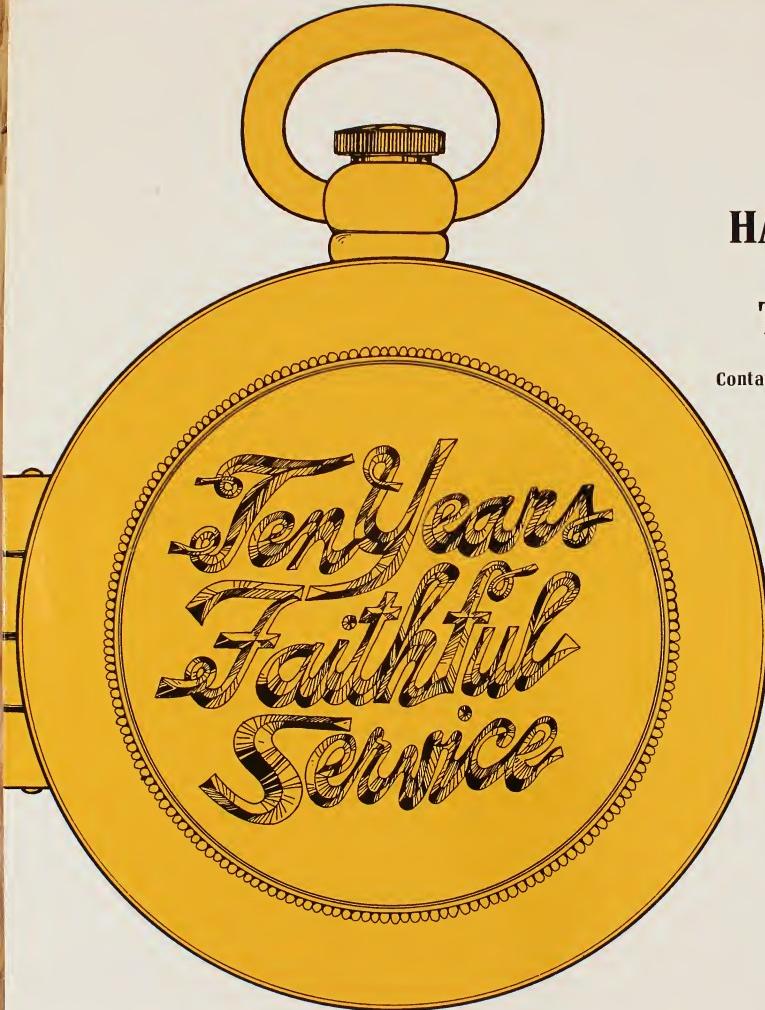
# PIANO RAGS BY SCOTT JOPLIN

JOSHUA RIFKIN, PIANO



Scott Joplin (1868 - 1917)





## HAPPY JAZZ: THE FIRST TEN YEARS

A two record set.  
Containing the tenth and latest  
of the annual releases of  
Jim Cullum's Happy Jazz.  
And a re-issue of Vol I,  
The Happy Jazz Band,  
released ten years ago.  
Affording the listener  
a progress report on  
the Cullum brand  
of Happy Jazz.  
Yeahhhhhh.

**HAPPY JAZZ VOLUME 1**  
**RE-ISSUE — AP115**

**SIDE ONE**

- Cake Walking Babies From Home, 2:35  
Ole Miss, 3:28  
Riverboat Shuffle, 3:52  
Original Jelly Roll Blues, 3:40  
Just A Closer Walk With Thee, 4:28

**SIDE TWO**

- Copenhagen, 3:50  
Sweet Substitute, 3:35  
Ostrich Walk, 3:00  
Blues For B-flat Clarinet, 3:12  
Original Dixieland One-Step, 2:59

**PERSONNEL**  
Jim Cullum Sr., Clarinet  
Gene McKinney, Trombone  
Jim Cullum, Jr., Cornet  
Benny Valfre, Banjo  
Cliff Brewton, Piano  
Willson Davis, Tuba  
Harvey Kindervater, Drums

**HAPPY JAZZ VOLUME 10**  
**AP116**

- SIDE ONE**  
Bourbon Street Parade, 4:34  
Aggravatin' Papa, 5:24  
Riverboat Shuffle, 4:05  
China Boy, 3:58

**SIDE TWO**

- At The Jazz Band Ball, 2:38  
Willow Weep For Me, 4:43  
Rose Of The Rio Grande, 2:46  
Sugar, 3:45  
I'm Gonna Stomp Mr. Henry Lee, 2:54

**PERSONNEL**  
Jim Cullum Sr., Clarinet and Baritone  
Gene McKinney, Trombone  
Jim Cullum, Jr., Cornet  
Curly Williams, Banjo and Guitar  
Cliff Gillette, Piano  
Willson Davis, Tuba  
Harvey Kindervater, Drums  
Mark Hess, Piano and Trombone

AP115  
AP116  
STEREO

*Audiophile*

AUDIOPHILE RECORDS, INC.  
P.O. BOX 66  
SAN ANTONIO, TEXAS 78291

# The World's Greatest Jazzband Of Yank Lawson & Bob Haggart Live At The Roosevelt Grill

Jazz, live and vibrant, can be a two-way experience—a very wonderful, even life-changing experience. When the joy of creating new and exciting music right on the spot, in person, is shared and often reflected right back from those to whom it's blown to those who are doing the blowing.

That's exactly what's happening on this record. For successive nights, Atlantic Records brought its recording equipment into the Roosevelt Grill to capture the sounds and the spirit of the World's Greatest Jazzband, and of the enthusiastic fans attracted to their honest, straight-ahead type of jazz. Then producer Nesuhi Ertegun and the leaders of the band listened to all the tapes and agreed that what they had recorded would have been the best of the night's best blowings—and, well, here they are.

Why did Atlantic go to the Roosevelt Grill instead of bringing the band into its own studio? Because for the best jazz capturing of the most spontaneous of live jazz, you simply must have it down at the bandstand, but it's really (f)it where the action is.

You get a much greater feeling of excitement when you play live for people than you do in a studio," insists co-leader Yank Lawson. "There's more spirit and I think that, even if there are some minor gods at work, it's probably these that's spicing things together. But it wasn't the same. It didn't sound as honest. So we left it with him and we included only complete performances."

There's something lacking in excitement when you're recording in a studio, I agree with you, and when you're recording, you may come out a stick and perfect without any drama, but it's never as relaxed. Playing for an audience, on the other hand, helps us relax and have a good time. It makes us want to enjoy ourselves the way they seem to be enjoying us. Maybe that's why this whole record seemed so effortless to us—individuals with no need to prove anything. In fact, when we did our other records, we just sat back and relaxed and played the things that we can play better than anyone else—and without even half trying."

"It's 'thing,'" says Haggart, in reference to standards in the literature of jazz. To the more initiated, they are timeless. To the less initiated, and this includes the vast majority of today's record buyers, they are, as Haggart points out, "actually new tunes. They've never heard them before. You'd be amazed, when we play tunes, how many young people, twenty-one years old, come up to us and say, 'You know, we never heard anything like this live before.' And it's true. They have to—certainly not in person, anyway."

Dick Gibson, the jazz emcee, has created the World's Greatest Jazzband. The jazz emcee, and the band and the record company serve as its Godfather. Bass, jazz music as the single most important factor contributing to the overall renaissance of jazz. "Sure," he admits, "some of the rock groups are now using bits of jazz here and there. But this is the real thing, the pure thing, the most honest kind and it's been around for a long time. It's been around since 1910. This is something that's completely new. Don't forget. Let's not say that it's being played by the only organized group of jazz stars like these in the whole world today."

Stars, they are. And stars they have been for years. Haggart, Lawson and Billy Butterfield were leading lights in the famed Bob Crosby band. Yank also played for Tommy Dorsey and Eddie Condon's. Billy for Artie Shaw and Benny Goodman. Bud Freeman was a star with both Dorsey and Goodman, but even before that he'd honed a tenor sax style that, though it may not have been openly acknowledged at the time, laid the way to the modern, airy approach to tenor sax jazz. Lou McRatty was a Goodman alum, while both Dickie Vernon and Gus Johnson worked with, among others, Count Basie's great band. Ralph Sutton has long been acclaimed as one of the greatest piano players in the Emerson-Fats Waller school of stride piano. And Bob, who began as a drummer, the son of the late Sidney Bechet, has developed into probably the most complex clarinetist-saxophonist extant, his abilities surpassing the alphabetical limitations of John Coltrane and Jerry Bell (Morton), both of whose music he plays so convincingly.

Wilder, along with Sutton, is featured on the opening Dixieland standard, That's A Plenty, which, as Lawson writes, "blows the powerful, booting lead on the ensemble, points out," has been around ever since I've been a kid." Five Points Blues," written by Lawson, features his born奔. "We did this with the Crosby band," he recalls. "I brought it in for a recording date and Haggart wrote an arrangement right then and there, and we recorded it." This version is different. There is no arrangement,

"Just a check," notes Haggart. "so that we'd know where we were going." Yank's unerring sense of time prevails through the stop-time passages, as he plays without the support of a rhythm section.

My Honey's Lovin' Arms, another dixieland favorite, receives a pure heart-to-heart treatment—notwithstanding the limb-limbulators taken by first tenor, Bill. "It's a bluesy playin' this at Eddie Condon's," Yank remembers. "It was Cutty Cuthbert's the trombone's favorit." Only we used to call it 'Mahoney's Lovin' Arms.'

Black And Blue, a melancholy ballad associated with Louis Armstrong and the Duke Ellington, is a bluesy, bittersweet number in Humpie's style (both brother Louis, too, the way) on flugelhorn, which Billy plays with startling brilliancy. "We get a lot of requests for this," says Yank. "I don't know why." To the discerning listener, the reason becomes pretty obvious.

The D Minor Thing, a fetching and humorous variation on the traditional blues, spots Bud Freeman, who composed the blues line, first in duet with Bill Wilder, then as one of the three soloists. Bud's style is typically Freeman-like—a laughing gavotte. Wilder's mournful wails are equally Freeman-like, and the piano's delicate plinking gets James P. Johnson. According to Lawson, "This thing sometimes stretches out to ten minutes, with Haggart and Gus also taking solo. Not this time though, Not enough room." Royal Garden Blues, another classic round robin, finds Wilder, in a bit of a bluesy, round robin, takes Lawson's solo over from the Eddie Beiderbecke version. Putting in a plug for a friend and against one of his professors, Haggart adds, "We're playing this strictly from memory. There's no arrangement inflicted on this one."

Six more openers, Come Back Sweet Papa also sounds as if it could have been arranged as well, but it's an especially catchy tune (Haggart describes it as "a comical little old song"). It was once recorded by the Crosby Cats without the verse. "Bob Wilber remembered it and so we put it in," notes Lawson. "We started playing it at one of the jazz joints in Colorado where that's where the band was first put together and we've been playing it ever since. The first trumpet solo is Billy's, the second is Yank's."

Under The Moonlight Starlight Blue was written by Dick Gibson, and is, as Haggart points out, "a Billy Strayhorn kind of melody, the kind of thing that Jimmy McPartland would play right on the job and everybody gets out on the floor. It's sort of the signal to start dancing. And everybody we play it, we get that. It's a famous tune, but it's still a good one. We hardly know the tune. Haggart wrote out the melody and the chords for us and we started to play it and this is what happened."

New Orleans is an entirely ad lib performance. "We always included this as one of the standard go-for's," states Lawson. "This time I thought about the changes as we went along. We did the first time we'd do it this way, and we hadn't done it the same way since." "This way" includes an intriguing dialogue between Lawson (heard first) and Butterfield.

The Jazz Me Blues invariably pops up whenever traditional jazz musicians get together. The routine, as Lawson points out, "is part of the tune itself. How good it sounds depends strictly on the individual musicians and how well they play together. It's like the Green Bay Packers and the New England Patriots. You can't tell who's the better football, and they both have eleven men. But there's still some difference, isn't there?" The musical breaks here are, in order by McGarity, Butterfield, Lawson, Freeman and Johnson, with solos from Wilder and Dickenson. There you have three pleasant stellar examples of the World's Greatest Jazzband. The band is a combination of the original traditional jazz musicians in the Roosevelt Grill, a room steeped in its own tradition, when for years Guy Lombardo and his Royal Canadians ushered in each New Year with the plaint of Auld Lang Syne. But times have changed and now, in the last twelve months, with the arrival of the new administration, the Roosevelt Grill, perhaps we're coming into an era of the New Lang Syne. If so, Bob Haggart puts it, "This is music everybody likes. What is there not to like?"

Yank Lawson  
Author of *The Big Bands*  
published by the Macmillan Company



## SIDE ONE

### 1. THAT'S A PLENTY

(By Bert Williams & Henry Creamer, Jerry Vogel, ASCAP. Time: 3:29)

### 2. FIVE POINT BLUES

(By Yank Lawson, Bremigan, Voco & Conn, ASCAP. Time: 4:50)

### 3. MY HONEY'S LOVIN' ARMS

(By Joseph Meyer & Herman Ruby, Mills, ASCAP. Time: 5:10)

### 4. BLACK AND BLUE

(By Bud Freeman; Walter "Fats" Waller & Harry Brooks, Mills Ann Arbor, ASCAP. Time: 3:25)

### 5. THAT D MINOR THING

(By Bud Freeman; World Jazz, ASCAP. Time: 4:07)

### 6. ROYAL GARDEN BLUES

(By Clarence Williams & Spencer Williams, Shapiro Bernstein, ASCAP. Time: 3:42)

## SIDE TWO

### 1. COME BACK SWEET PAPA

(By L.C. Russell & Paul Barbini, MCA, ASCAP. Time: 5:30)

### 2. UNDER THE MOONLIGHT STARLIGHT BLUE

(By Gus Johnson, Jr., World Jazz, ASCAP. Time: 4:10)

### 3. CONSTANTLY

(By Vic Dickenson; World Jazz, ASCAP. Time: 3:58)

### 4. NEW ORLEANS

(By Healy Carmichael; Southern, ASCAP. Time: 5:12)

### 5. THE JAZZ ME BLUES

(By Tom Delaney; B. Marks, Music, Time: 4:37)

The personnel is: Bill Wilder, piano; Billy Butterfield, trumpet & flugelhorn; Bob Haggart, clarinet; Joe Capone, sax; Bud Freeman, tenor; Vic Dickenson, alto; Lou McGarity, trombones; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, Jr., drums.

Recorded live at the Roosevelt Grill, New York City on April 17th & 18th, 1970.

Recording engineers: Phil tehele & Gene Paul

Re mix editor: Ilhan Mimarcilar

Re mix engineer: Geoffrey Haslam

Cover photo: Ira Friedlander

Produced BY NESUHI ERTEGUN

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Stereo

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KEN DAVERN - DICK WELLSTOOD -



GENE KRUPA -



JAZZ AT THE NEW SCHOOL

# JAZZ AT THE NEW SCHOOL

It was Old School at the New School—or you can go home again.

Such a nice idea. Nobody thinks of things like this any more except Hank O'Neal, who figured it would be nice to ask these guys if they'd like to play together for an evening. No festival or big deal. Just the boys getting together for a student audience.

We sat around in a basement classroom, putting two sets together. A rousing opener, of course, but not too obvious a choice (*I Want to Be Happy*). Change of pacer; something from the old days (*Sugar*). A solo feature with a tie to the past. (*Soprano*) saxophone spot-light on *Shim-Me-Sha-Wibble*, recalling Tesch, Gene, Joe Sullivan and Eddie on their first trip to New York. (Along the way, a blues (of course), something unexpected (*The Mooke*) and finally the blow-off (*I Can't Believe*).

Yes, it has the feeling; that slightly grainy texture and the gently humid atmosphere of long-ago but only half-forgotten nights in a hundred joints and a dozen private parties and even record dates when you couldn't blow over three minutes and thirty-one seconds, tops.

For me, it brought back oranges and the Merritt Parkway. It was just now, and Jerry King (a two-star admiral today, to the astonishment of all who knew him then as the captain of the second-best comedy team, Duke and Bix in New Haven—Marshall Stevens was always first) had said, "For God's sake that I sometimes feel like running away so that Jerry could get up the hill, on the way to Nick's, Ryan's, the Famous Door Kelly's Stables, the Yacht Club, the Hickory House or the Savoy."

Girls were not favorably impressed with being asked to step out of the car for a 100-yard jog (uphill, no less); something had to be done to offset this admitted handicap, so we developed a fairly impressive sideshow, consisting of throwing an orange at least twenty feet ahead of the car and catching it as we sped along at 30, 35, and even (depending on the steepness of the downgrade) sometimes 40. With Jerry pitching from the steering wheel and me catching in a rumble seat, we never lost but one orange, though eventually the girls gravitated to solder types.

At this point, if you're wondering what oranges on the Merritt Parkway have to do with the music, I must ask you to turn Side One on again (provided you've listened to Two as well), and say Eddie Condon would say, pay attention, *please*. This music is roadsters and girls and cutting classes and oranges.

Eddie Condon. Eddie didn't play much that night, but he doesn't have to. Eddie has always been in *Presence*. There haven't been many of them. But he's a big one. I remember a set at Newport—the first one ever recorded there. It was raining and Eddie didn't even take the porkchop out of the case, but the music is stamped CONDON nonetheless.

And those other guys! With Louis and Muggsy gone, there is only Wild Bill, skipping and dancing a line with a light, airy swing that defies improvement; gutsy, punching tone that talks—talks angry, or cajoling, sentimental or tough, just when it should. Kenny Davern, born too late for the glory days but with all the knowledge and push and soaring sound (plus more technique) that Pee Wee and Tesch had, brings a new sound to the Chicago front line sound. You could say it's how Tesch might have played soprano saxophone, but it's really Kenny's own.

And Krupa. Gene Krupa. Just the name alone makes you know he's somebody, one of a kind. Every time I heard him, he was a giant. Gene's greatness has always been that he listens, he fills, he moves, he builds, he ignites. Pee Wee used to say "You play with Gene, you've got to play better. He insists."

Dick Wellstood brings back the time when a pianist was a rhythm section unto himself. When Hank O'Neal called me about the concert, I asked "How about a bass player?" "The school doesn't even have enough budget for the guys I've called," said Hank, "but Wellstood will be there." The line began with James P. Johnson and Fats Waller, and it ends with Wellstood. After Dick, there will be no more pianists who do it all, down to the trombone parts.

There were two wonderful things about the evening, neither of which you can see on a record but you may feel them there. One was the joy the guys felt, not just playing together but knowing that it was essentially for their own kicks. The other was seeing the audience, filled with young people, happy and smiling and reacting to a music they could not have known much about. But they learned something before they left, and were glad.

—George Avakian

## Personnel:

Eddie Condon, Guitar  
Kenny Davern, Clarinet  
Wild Bill Davison, Cornet  
Gene Krupa, Drums  
Dick Wellstood, Piano



Produced by: Hank O'Neal in association with Composer's Theater

Cover Design: Leo Meierhoff  
Recording: The New School Audio Engineering Class under the watchful supervision of Fred Miller



Chiarcrescu wishes to pay particular thanks to a number of individuals, other musicians and musicians involved, who helped to make this concert possible. Of paramount importance was the effort of John Watts, Director of Composer's Theater and Dean Allen Austin of the New School who made the concert possible in the first place. In addition we wish to thank George Avakian who provided invaluable assistance in selecting the numbers planned for the program, and everyone present, and Maggie Condon, who aided in almost every aspect of the production of this record.

## Side One

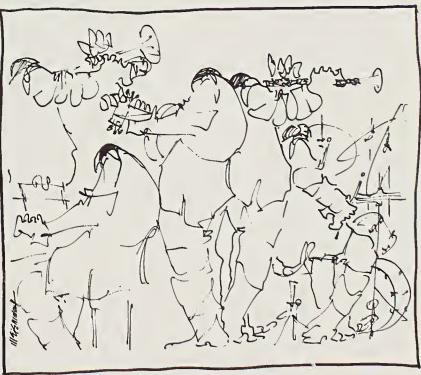
1. *I Want To Be Happy (Yeomans-Caesar)*
2. *Sugar (Pinkard)*
3. *Shim-Me-Sha-Wibble (Williams)*
4. *Avalon (Rose-Sylvia-Jolson)*

## Side Two

1. *That Da Da Strain (Medina-Dowell)*
2. *Blues In C (Condon et al)*
3. *The Mooke (Ellington)*
4. *I Can't Believe That You're in Love With Me (Gaskill-McHugh)*



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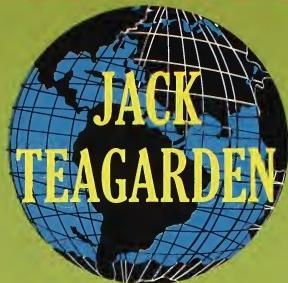
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# THE WORLD OF

## JACK TEAGARDEN

On January 15th, the Associated Press bulletin stated, "Jack Teagarden, the jazz trombonist and singer, died today in a New Orleans motel. He was 58 years old and had reportedly been suffering from pneumonia."

This terse news report was only an acknowledgement of the great Teagarden's passing. The full story of "Mr. T" will be written about again and again, in the years to come. Jack Teagarden was one of the giants of jazz who left an indelible mark that is recognized by all.

Jack Teagarden was born in Vernon, Texas, on Aug. 20, 1905. From the time he was seven, Teagarden began playing the trombone. He was greatly influenced by the sound of Negroes singing and playing their music; and it was this influence that shaped his own style. His trombone technique was self-taught and because his arms were short, he did not apply the orthodox method of playing the instrument. As a result, Teagarden played the trombone like a trumpet player using his lips to form many notes.

Teagarden's first professional work was around the Southwest and Mexico and, it wasn't until 1927 when he joined Roger Wolfe Kahn's orchestra that he first appeared in New York. During the next decade, Teagarden played with a succession of bands, including Ben Pollack's, Mal Hallett's and Paul Whiteman's aggregation. During this era, Jack began his association with such contemporary jazz notables as, Benny Goodman, Bud Freeman, Jimmy McPartland, Red Nichols, Miff Mole, Pee Wee Russell, "Hot Lips" Page and so many others.

In 1939, Teagarden formed his own band and although financially it fared poorly, his band produced some of the most exciting jazz sounds of the times. In 1947, Teagarden bowed out of the big

band scene and began playing with smaller combos, including a group headed by Louis Armstrong. In 1958 and '59 Teagarden toured the Far East for the United States State Department. This, according to "Mr. T" himself, was one of the greatest thrills in his long career as a musician.

Jay D. Smith, co-author of "JACK TEAGARDEN — The Story Of A Jazz Maverick" wrote, "When recently asked how he developed his unique trombone style, Jack Teagarden's reply was eloquently simple. I learned from everyone and no one. Something from the good ones rubbed off and stayed with me. The others just left a bad taste in my ear." Some years back a critic wrote of Teagarden, "He punched his solos with the brashness of a trumpet, substituting for glides a series of triplets or runs designed to treat each note in the tonal scale as an entity. His tone was unbridled, rich and raw." Of course, Teagarden's reply to all those who tried to analyze his music was again always simple and direct, "Polyphony, flattened fifths, half tones," he once said, "they don't mean a thing. I just pick up my horn and play what I feel!"

For better than four decades, what Jack Teagarden felt, he successfully transmitted through his horn. The horn now is silent, but the music that came through that horn can always be heard again in this recording. It is this music that is the fitting tribute to, "THE WORLD OF JACK TEAGARDEN"....

Side A: MILENBERG JOYS STARDUST A HUNDRED YEARS FROM TODAY WHEN THE SAINTS GO MARCHING IN

Side B: HIGH SOCIETY AUNT HAGER'S COUNTRY HOME ROCKIN' CHAIR ST. JAMES INFIRMARY

**STEREO**

*Guest  
Star*



**AROUND THE WORLD  
WITH ME**  
Starring PEARL BAILEY

GS 1400

**Side A**

**BILL BAILEY**

**NEW SHOES**

**JINGLE BELLS CHA CHA CHA**

**SOLID GOLD CADILLAC**

**ZING WENT THE STRINGS  
OF MY HEART**

LONG PLAYING,

33 1/3

RPM

HIGH FIDELITY

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**STEREO**  
*Guest  
Star*

**AROUND THE WORLD  
WITH ME**  
Starring PEARL BAILEY

**Side B**

**GS 1400**

**LOCH LOMOND**

**HIT THE ROAD TO DREAMLAND**

**THAT CERTAIN FEELING**

**AROUND THE WORLD WITH ME**

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SIDE 1  
STEREO  
33½ RPM

AIN'T NOBODY EVER LOVED YOU (Remix)

6:22

AIN'T NOBODY EVER LOVED YOU (Dub)

6:59

WRITTEN BY NARADA MICHAEL WALDEN & JEFFREY COHEN

PRODUCED BY NARADA MICHAEL WALDEN FOR

PERFECTION LIGHT PRODUCTIONS

Remix & Additional Production By Steve Thompson & Michael Barbiero

Mix Supervision: Ed Eckstine

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SIDE 2

STEREO

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AIN'T NOBODY EVER LOVED YOU (Single Edit) 4:16

AIN'T NOBODY EVER LOVED YOU (Perccappella Version) 6:58

WRITTEN BY NARADA MICHAEL WALDEN & JEFFREY COHEN

PRODUCED BY NARADA MICHAEL WALDEN FOR

PERFECTION LIGHT PRODUCTIONS

Additional Production By Steve Thompson & Michael Barbiero

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3. Instrumental

U MUST NOT KNOW

(D. Sellers Jr., L. Smith, K. Golden)

4. Parental Advisory

STREET SIDE:

I WISH I NEVER LOVED U

(M. Seymore, L. Smith, K. Golden)

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3. Instrumental

U MUST NOT KNOW

(D. Sellers Jr., L. Smith, K. Golden)

4. Instrumental

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3. SAILING, SAILING
4. SKIP TO MY LOU
5. POP GOES THE WEASEL
6. TAKE ME OUT TO THE BALL GAME

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1. SAILOR'S ALPHABET
2. THREE PIRATES
3. SIDEWALKS OF NEW YORK
4. BE KIND TO YOUR PARENTS
5. NICK NACK PADDY WHACK

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4:25

Melba Moore

MFQ.

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(Bouknight-Geter) - Joll Music Inc. (BMI)
3. A TOAST TO YOUR BIRTHDAY  
(Stanton-Fisher) - Joll Music Inc. (BMI)
4. BABY, WALK ON IN  
(Shade-R. Alston) - Joll Music Inc. (BMI)
5. PLEADING NO MORE  
(Johnson-Carlyle) - Realgone Music (BMI)
6. DEEP IN MY HEART  
(Bob Staunton) - Joll Music Inc. (BMI)

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THE SHELLS  
"GOLDEN CLASSICS"

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FREE  
CATALOG

COL 5077  
SIDE TWO

1. HAPPY HOLIDAY  
(Bob Stanton) - Joli Music Inc. (BMI)
2. WHAT'S IN AN ANGELS EYES  
(Johnson-Bouknight-Coleman) - Sophisticate Music Inc. (BMI)
3. MY CHERIE  
(Bouknight-Johnson) - Joli Music, Inc. (BMI)
4. EXPLAIN IT TO ME  
(Bouknight-Johnson) - Joli Music, Inc. (BMI)
5. DON'T SAY GOODBYE  
(Johnson-Carlyle) - Realgone Music (BMI)
6. BETTER FORGET HIM  
(Bouknight) - Joli Music, Inc. (BMI)

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Side one  
TS-1000

## THE TIMETONES MEET THE NOBLES THE TIMETONES

1. IN MY HEART (Smith-Johnson)
2. MY LOVE (LaRue-Johnson)
3. I'VE GOT A FEELING (LaRue-Johnson)
4. PRETTY, PRETTY GIRL (Glozek-Johnson)
5. GET A HOLD OF YOU SELF (Roger LaRue)
6. THE HOUSE WHERE LOVER'S DREAM  
(George Ealey)
7. ANGELS IN THE SKY (Timetones)
8. SUNDY KIND OF LOVE  
(Leonard-Bell-Rhodes-Prima)



Long playing  
Full fidelity

Side two  
K-1000

## THE NOBLES MEET THE TIMETONES THE NOBLES

1. POOR ROCK 'N ROLL (Kusell-Giam-Trinathi)
2. TING-A-LING (Bernardo-Kugell-Giam)
3. THE SEARCH (G. Pitney)
4. WHY BE A FOOL (Nobles)
5. DARKNESS (G. Pitney)
6. CRIME DON'T PAY (The Nobles)
7. SCHOOL DAY CRUSH (Kugell-Giamettei-Cosenza)
8. SCHOOL BELLS (Krondes-Evans-Jacobson)



Long playing  
Full fidelity

Side one  
CH-1000

**THE BEST OF THE FIVE KEYS FEATURING RUDY WEST  
VOLUME-4**

1. PEACE AND LOVE (Chuck Willis)
2. MY PIGEON'S GONE (John Davenport)
3. C'est Lavie (John Davenport)
4. DREAM (John Davenport)
5. ALL I NEED IS YOU (John Davenport)
6. 'CAUSE YOU'RE MY LOVER (Sherm Feller-Goldie Tyler)
7. GEE WHITTAKERS (Winfield Scott)



Long playing  
Full fidelity

Side two  
CH-1000

**THE BEST OF THE FIVE KEYS FEATURING RUDY WEST  
VOLUME-4**

1. LING TING-TONG (Mable Godwin)
2. I'M ALONE (Gayton-Jones-Mendel Sohn)
3. EMILY PLEASE (Earl Shuman-Alden Stuman)
4. HANDY ANDY (Ollie Jones)
5. DO ANYTHING (Clyde Otis-Ivory Joe Hunter)
6. IT' A CRYIN' SHAME (Guy Wood-Aaron Schroeder)

# ALL AMERICAN records

Some of the Best of Vocal Group Harmony

LP-2000  
Long Playing  
 $33\frac{1}{3}$

Volume One  
SIDE A  
Uptempo

1. Really Wish You Were Here—The Keynotes
2. Lamplight—The Deltas
3. Come On Back—The Ramblers
4. Woe Woe Baby—The Personalities
5. Walkin' With My Baby—The Vocal Tones
6. Roach's Rock—The Temptations
7. Heartbeat—The Whirlwinds
8. Do You Love Her—The Impressors
9. Hy Wocky Toomba—The Mighty Jupiters

# ALL AMERICAN records

Some of the Best of Vocal Group Harmony

LP-2000

Long Playing

33½

Volume One

SIDE B

Slow



1. My Life My Loved One—The Incredible Upsetters
2. How Can I Love You—The Swinging Hearts
3. Angel Mine—The 5 Playboys
4. Lonesome For You—Frankie Greer Quartet
5. Devil You May Be—Miriam Grate and The Dovers
6. Dear Don—The Metronomes
7. Somehow—The Ballads
8. Teardrops—The Vala Quons
9. Angel of My Dreams—The Sonnets

HIGH

GROOVIN'

(P) & (C) 1988 JAMEY AEBERSOLD

SIDE ONE

JA1265  
33 1/3 RPM  
STEREO

VOLUME 43

Tuning Notes: "Bb" and "A" Concert

1. GROOVIN' HIGH
2. ALL THE THINGS YOU ARE
3. A NIGHT IN TUNISIA
4. AFTERNOON IN PARIS

PRODUCED BY JAMEY AEBERSOLD  
A PRODUCT OF JA RECORDS

HIGH  
GROOVIN'

JA1265  
33 1/3 RPM  
STEREO

(P) & (C) 1988 JAMEY AEBERSOLD

SIDE TWO

VOLUME 43

1. HIGH FLY
2. WEST COAST BLUES
3. I'LL REMEMBER APRIL
4. BLUESETTE

PRODUCED BY JAMEY AEBERSOLD  
A PRODUCT OF JA RECORDS



TRIOS FAMOSOS  
SERVANDO DIAZ  
TAICUBA  
T. ALVAREZ

AP-43

Side A  
33 1/3 R.P.M.

1. SIBONEY - (Ernesto Lecuona)
2. CANTINERO - (T. Alvarez)
3. ME ROBASTE LA VIDA - (L. Marquetti)
4. MI TRIUNFO Y SU FRACASO -  
(T. Alvarez)
5. UN CUENTO - (A. Espinosa)

MANUFACTURED BY SOUTHEASTERN RECORDS, HIALEAH, FLORIDA



TRIOS FAMOSOS

SERVANDO DIAZ

TAICUBA

T. ALVAREZ

AP-43

Side B

33 1/3 R.P.M.

1. MARIA LA O - (Ernesto Lecuona)
2. ODIAME - (Rafael Otero)
3. HECHIZAME (B. Tabranes)
4. APIANDO EL CHACHACHA  
(T. Alvarez)
5. ANORANZA DE AMOR -  
(L. Sachy-A.S. Caballero)

MANUFACTURED BY SOUTHEASTERN RECORDS. HIALEAH, FLORIDA

SEECO  
CELEBRITIES

**SEECO**

REG. U. S. PAT. OFF.

MARCA  
REGISTRADA

# EVERYBODY CHA CHAS

CELP 441  
**Side 1**  
MP 132 (20049)

1. CHA CHA CLARINETE (Marlo Bauzo)  
Machito & His Afro-Cubans
2. YO QUIERO TRANQUILIDAD (Felix Villa Kimbo)  
Vicentico Valdes y Orquesta
3. POR QUE EMPEÑAS EN DECIR (Willy Gamboa)  
Sonora Matancera
4. ME LO DIJO ADELA (Otilio Portal)  
Bobby Capo
5. EL JAMAICINO (Nino Rivera)  
Machito & His Afro-Cubans
6. JOSEITO (Ruiz-Alvarez)  
Frank Souffront

SEECO  
CELEBRITIES

**SEECO**

REG. U. S. PAT. OFF.

MARCA  
REGISTRADA

## EVERYBODY CHA CHAS

**CELP 441**  
**Side 2**  
MP 133 (20050)

1. RICO VACILON (F. Fellove)  
Vicentico Valdes y Orquesta
2. EL TUNEL (Enrique Jorrin) Trio Avileno
3. OYEME MAMA (Lacho Rivera)  
Bienvenido Granda
4. APRENDE (J. Garcia)  
Chiquitin y Trio Alegria
5. ESTE CHA CHA CHA (Humberto Juama)  
Sonora Matancera
6. CIRCUMSTANCIA (F. Fellove)  
Machito & His Afro-Cubans

**Allegro**

LONG PLAYING RECORD

RPM

33 1/3

LATIN HOUR  
WITH NORO MORALES

1345

SIDE 1  
(1345A)

1. TEMPTATION
2. JACK, JACK, JACK
3. ZAMBUMBA
4. VEM VEM
5. EL TUBITO
6. TAMBO

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

ultraphonic  
HI-FIDELITY

MICROGROOVE

Allegro

LATIN HOUR  
WITH NORO MORALES

1345

SIDE 2  
(1345B)

1. WALTER WINCHELL RHUMBA
2. ALO, ALO
3. RHUMBA FANTASY
4. PAN, PAN, PAN
5. JUNGLE RO
6. MONTUNO IN G

TRADEMARKS REG. U. S. PAT. OFF. MADE IN U.S.A.

LONG PLAYING RECORD ultraphonic MICROGROOVE 3 3/4 RPM

# Eddie Murphy

"Whatzupwitu" (remix)

---

REMIXED BY DAVID MORALES

---

3746311111

*FANSENTS*



**FOR PROMOTIONAL USE ONLY/NOT FOR SALE**

**EDDIE MURPHY**

**"WHATZUPWITU" REMIX BY DAVID MORALES**

**STEREO  
33 1/3 RPM**

**374631111-1  
SIDE ONE**

- 1. KLUB MIX FULL (7:21)**
- 2. KLUB MIX EDIT (3:52)**
- 3. HIP HOP REMIX (4:47)**

Special Appearance by Michael Jackson, courtesy of MJJ Productions and Epic Records

Lyrics written by E. Murphy

Music written by E. Murphy and T. Gumbs

Eddie Murphy Music/Rayclo Music (ASCAP)

PRODUCED BY EDDIE MURPHY AND TRENTEN GUMBS

Executive Producer: Donna Ross-Jones

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FOR PROMOTIONAL USE ONLY/NOT FOR SALE

**EDDIE MURPHY  
"WHATZUPWITU" REMIX BY DAVID MORALES**

**STEREO  
33 1/3 RPM**

**374631111-1  
SIDE TWO**

- 1. ECLIPSE MIX (6:30)**
- 2. LP VERSION (3:21)**
- 3. KLUB MIX DUB (6:34)**

Special Appearance by Michael Jackson, courtesy of MJJ Productions and Epic Records

Lyrics written by E. Murphy

Music written by E. Murphy and T. Gumbs

Eddie Murphy Music/Rayclo Music (ASCAP)

PRODUCED BY EDDIE MURPHY AND TRENTEN GUMBS

Executive Producer: Donna Ross-Jones

LP Version appears on Eddie Murphy's "Love's Alright"

CD and Cassette 374636354-2/4

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# Heather Headley

## He Is

### Side A

07863-60635-1-A

© 2002 BMG



5



### He Is

1. Album Version 3:46

2. A Cappella 3:58

(J. Nile/V. Jeffrey Smith)

Produced by Joshua Nile & The Phantom

Recorded by V. Jeffrey Smith at Neptune Factor Studios, Brooklyn, NY & Andy Zulla at Sound Decision

Additional Production and Mix by Dave Way at Larrabee Sound Studios North, Universal City, CA

Published by Spiders & Rice Music (ASCAP)/Jam Carver Music (ASCAP)

Executive Producer/A&R Direction: Stephen Ferrera

Management: Hoffman Entertainment, Inc.

Mastered by Herb Powers, Jr. at Hit Factory Mastering for PM Entertainment

Assistant: Rob LoVerde

ALBUM VERSION AVAILABLE ON THE FORTHCOMING ALBUM

"THIS IS WHO I AM" 07863-69376-2

[www.heatherheadley.com](http://www.heatherheadley.com) • [www.rcarecords.com](http://www.rcarecords.com)



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# Heather Headley

## He Is

**Side B**

07863-60635-1-B

© 2002 BMG



0 78636 06351 5



### He Is

1. Instrumental 4:05

(J. Nile/V. Jeffrey Smith)

Produced by Joshua Nile & The Phantom

Recorded by V. Jeffrey Smith at Neptune Factor Studios, Brooklyn, NY & Andy Zulla at Sound Decision

Additional Production and Mix by Dave Way at Larrabee Sound Studios North, Universal City, CA

Published by Spiders & Rice Music (ASCAP)/Jam Carver Music (ASCAP)

Executive Producer/A&R Direction: Stephen Ferrara

Management: Hoffman Entertainment, Inc.

Mastered by Herb Powers, Jr. at Hit Factory Mastering for PM Entertainment

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ALBUM VERSION AVAILABLE ON THE FORTHCOMING ALBUM

"THIS IS WHO I AM" 07863-69376-2



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# SHEREE



# WOMAN'S WORK

2802-1-RDAB

**SPECIALLY REMIXED BY FRANCOIS KEVORKIAN**



**SHEREE**

**NOT FOR  
SALE**

**SIDE A-STEREO**

**2802-1-RDAB**  
(2802-1-RDAB-A)  
**33 1/3 RPM**

**1. WOMAN'S WORK\* (12" REMIX) 6:54**  
(Sheree Jeacocke/Lou Pomanti/B.J. Cook)

Produced by Lou Pomanti

Remix and additional production by Francois Kevorkian & Goh Hotoda,  
at Axis Studios, NYC. Overdubs by Fred McFarlane & Alan Friedman.

\*Original version taken from the "Sheree" CD, 3033-2-R

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- MADE IN U.S.A.



**SHEREE**

**NOT FOR  
SALE**

**SIDE B-STEREO**

**2802-1-RDAB**

(2802-1-RDAB-B)

**33 1/3 RPM**

- 1. WOMAN'S WORK (DUB MIX) 6:58**
- 2. WOMAN'S WORK (SINGLE REMIX) 4:10**  
(Sheree Jeacocke/Lou Pomanti/B.J. Cook)

Produced by Lou Pomanti

Remix and additional production by Francois Kevorkian & Goh Hotoda,  
at Axis Studios, NYC. Overdubs by Fred McFarlane & Alan Friedman.

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# BUDDAH RECORDS®

## AURELIO MELBA MELBA MOORE

1. THE WAY YOU MAKE ME FEEL 3:34

(Charles H. Kipps, Jr.) Charles Kipps Music, Inc. (BMI)

2. GOOD LOVE MAKES EVERYTHING ALRIGHT 7:32

(Van McCoy/Richard Harris) Van McCoy Music/Warner-Tamerlane (BMI)

3. THE LONG AND WINDING ROAD 3:59

(John Lennon/Paul McCartney) Maclen Music (BMI)

4. AIN'T NO LOVE LOST 2:49

(Curtis Mayfield) Camad Music Company (BMI)

SIDE A  
STEREO

BDS 5677  
(BDS 5677 A)

Produced by Van McCoy and Charles Kipps  
for McCoy/Kipps Productions

Arranged and Conducted by Van McCoy

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Manufactured and Distributed by Buddah Records Inc.

**BUDDAH RECORDS®**

**AURELIO**

**MELBA  
MELBA MOORE**

1. THE GREATEST FEELING 3:11

(Van McCoy/Richard Harris) Van McCoy Music/Warner-Tamerlane (BMI)

2. MIGHTY CLOUDS OF JOY 4:05

(B. Buie/R. Nix) Low-Sal Music, Inc. (BMI)

3. (I NEED) SOMEONE 4:35

(Charles H. Kipps, Jr.) Charles Kipps Music, Inc. (BMI)

4. SO MANY MOUNTAINS 3:33

(Van McCoy/Joe Cobb) Kama Sutra Music, Inc./

Van McCoy Music, Inc./Warner-Tamerlane (BMI)

**SIDE B  
STEREO**

**BDS 5677**

(BDS 5677 B)

Produced by Van McCoy and Charles Kipps  
for McCoy/Kipps Productions

Arranged and Conducted by Van McCoy

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SIDE 1

OL-6160

**LA FLUTE INDIENNE**  
(The Indian Flute)  
**LOS INDIOS**

- |                              |      |
|------------------------------|------|
| 1. EL CONDOR PASA - Folklore | 3:09 |
| 2. EL HUMA HUAQUENO          | 3:03 |
| 3. BAILECITO DE LELA         | 2:17 |
| 4. LA CUEQUITA               | 2:37 |
| 5. INDIECITO                 | 2:21 |
| 6. SIKU - Folklore           | 2:21 |

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SIDE 2

OL-6160

LA FLUTE INDIENNE  
(The Indian Flute)  
LOS INDIOS

- |                                 |      |
|---------------------------------|------|
| 1. SON CAYMAN - Folklore        | 3:45 |
| 2. VARIACION DE TATU - Folklore | 1:24 |
| 3. BOQUINA - Folklore           | 2:45 |
| 4. VASIJA DE BARRO - Folklore   | 4:10 |
| 5. BOLIVIANITA - Folklore       | 1:55 |
| 6. COPACABANA - Folklore        | 2:22 |

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**SONIDO  
DIGITAL**

**Mi Diario Musical**  
**VICENTICO VALDES**  
con acompañamiento  
de orquesta

**SEECO**

1405 - 12 STREET - P.O.

LADO A  
SSS-3002-H

1. ENVIDIA Bolero  
(G. y A. Garcia Segura)
2. COMO FUE Bolero  
(P. Duarte)
3. LOS ARETES DE LA LUNA Bolero  
(J.D. Quiñones)
4. PLAZOS TRAICIONEROS Bolero  
(Luis Marquettii)
5. NO TENGO NADA Bolero  
(Raúl Diaz)
6. PIENSALO BIEN Bolero  
(Raúl Diaz)

NORTH BERGEN, N.J. 07047 (201) 866-5188

**SONIDO  
DIGITAL**

**Mi DIARIO MUSICAL**  
**VICENTICO VALDES**  
**con acompañamiento**  
**de orquesta**

**SEEKO**

**LADO B**  
**SSS-3002-H**

1. LA MONTAÑA Bolero  
(G. Moreu - A. Alguero)
2. TIERNAMENTE Bolero  
(Gross - Lawrence)
3. DERROCHE DE FELICIDAD Bolero  
(Jorge Zamora)
4. UNA CANCION POR LA MAÑANA Bolero  
(Evaristo Méndez)
5. AÑORADO ENCUENTRO Bolero  
(Piloto & Vera)
6. YO VIVO PARA TI Bolero  
(R. Díaz)

1405 - 12 STREET - P.O.

14TH BERGEN, N.J. 07047 (201) 866-5188

ABC-PARAMOUNT



ORIGINAL  
DIXIELAND JAZZ  
IN HI FI

ABC-184  
Side 1

FULL COLOR  
FIDELITY  
33 1/3 RPM

Band 1: THE ORIGINAL DIXIELAND ONE STEP  
(D. J. LaRocca) (2:36)

Band 2: LIVERY STABLE BLUES  
(D. J. LaRocca) (2:36)

Band 3: AT THE JAZZ BAND BALL  
(Shields-LaRocca) (2:54)

Band 4: OSTRICH WALK  
(Original Dixieland Jazz Band) (1:52)

Band 5: TIGER RAG  
(Original Dixieland Jazz Band) (3:13)

Band 6: SKELETON JANGLE  
(D. J. LaRocca) (2:52)

A PRODUCT OF AM-PAR RECORD CORP.

ABC-PARAMOUNT



ORIGINAL  
DIXIELAND JAZZ  
IN HI FI

ABC-184  
Side 2

FULL COLOR  
FIDELITY  
33 $\frac{1}{3}$  RPM

- Band 1: SENSATION RAG  
(Original Dixieland Jazz Band) (2:12)
- Band 2: BLUIN' THE BLUES  
(Ragas-LaRocca-Shields) (3:05)
- Band 3: CLARINET MARMALADE BLUES  
(Shields-Ragas) (2:47)
- Band 4: MOURNIN' BLUES  
(Sbarbaro) (2:38)
- Band 5: FIDGETY FEET  
(LaRocca-Shields) (2:18)
- Band 6: LAZY DADDY  
(LaRocca-Ragas-Shields) (2:40)

A PRODUCT OF AM-PAR RECORD CORP.

# VANGUARD

## JOE VENUTI IN MILAN

1. JOE & LINO 2:21  
Venuti; Durium S.p.A.
2. LOUISIANA 2:40  
Johnson-Razaf-Schafer; Alfred Publishing Co., Inc./ASCAP
3. I'VE FOUND A NEW BABY 2:53  
Palmer-Williams; MCA Music/ASCAP

VSD 79396-A

Side One  
STEREO

4. BLUES FOR NOBODY 5:18  
Venuti; Durium S.p.A.
  5. AFTER YOU'VE GONE 3:29  
Creamer-Layton; Morley Music Co./ASCAP  
Joe Venuti (violin) Lino Patruno (guitar,  
banjo, vocals) Giancarlo Barigozzi (baritone sax,  
flute) Sergio Rigon (baritone sax, flute)  
Gianni Acocella (trombone) Sante Palumbo  
(piano) Toto de Serio (bass)  
Giorgio Vanni (drums)
- A DURIUM recording - ITALY  
© 1971 Durium S.p.A.

RECORDINGS FOR THE CONNOISSEUR

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution

# VANGUARD

## JOE VENUTI IN MILAN

1. HONEYSUCKLE ROSE 4:08  
Waller-Razaf; Intersong Music/ASCAP
2. STARS FELL ON ALABAMA 4:14  
Perkins-Parish; Mills Music Inc./ASCAP
3. SWEET GEORGIA BROWN 2:54  
Bernie-Casey-Pinkard; Warner Bros. Music/ASCAP

VSD 79396-B

Side Two  
STEREO

4. THE WORLD IS WAITING FOR THE SUNRISE 2:12  
Seitz-Lockhart; Chappell Music/ASCAP
5. PRETTY TRIX 3:01

Venuti-Lang; Robbins Music Corp./ASCAP

Joe Venuti (violin) Lino Patruno (guitar,  
banjo, vocals) Giancarlo Barigozzi (baritone sax,  
flute) Sergio Rigon (baritone sax, flute)

Gianni Acocella (trombone) Sante Palumbo  
(piano) Toto de Serio (bass)

Giorgio Vanni (drums)

A DURIUM recording - ITALY

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EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

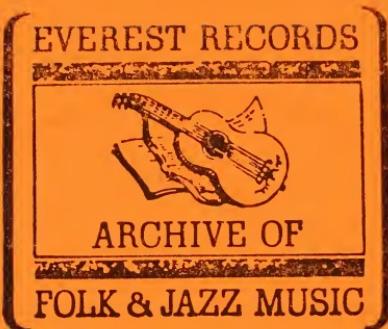
SIDE 1

FS 274 (E)

THE ROOTS OF DIXIELAND JAZZ

- |                               |      |
|-------------------------------|------|
| 1. THAT'S A PLENTY            | 3:09 |
| 2. BALLIN' THE JACK           | 2:12 |
| 3. WHENEVER THERE'S LOVE      | 2:27 |
| 4. ROYAL GARDEN BLUES         | 2:41 |
| 5. BACK HOME AGAIN IN INDIANA | 2:44 |

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SIDE 2

FS 274 (E)

THE ROOTS OF DIXIELAND JAZZ

- |                        |      |
|------------------------|------|
| 1. DEEP ROYAL BLUES    | 5:35 |
| 2. BILLBOARD DIXIELAND | 3:00 |
| 3. CHERRY              | 2:44 |
| 4. JADA                | 2:45 |
| 5. IT'S BEEN SO LONG   | 3:03 |

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DIXIELAND AT ITS BEST FEATURING  
PETE FOUNTAIN, GEORGE GIRARD, TONY ALMERIC  
AND OTHER GREATS

1—ORIGINAL DIXIELAND ONE-STEP (D. J. LaRocca)

CAL  
838

SIDE  
1

2—SOME OF THESE DAYS (S. Brooks)

3—MILENBERG JOYS (Roppolo-Mares-Morton-Melrose)

4—WITH YOU ANYWHERE YOU ARE (Jack Palmer)

5—DO YOU KNOW WHAT IT MEANS

TO MISS NEW ORLEANS

(Lou Alter-Eddie DeLange)

1, 5. George Girard and His New Orleans Five

2, 4. Bourbon Street All-Star Dixielanders

3. Tony Almerico's Dixieland All-Stars

RCRM-4340

MONO



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RCRM-4341

DIXIELAND AT ITS BEST FEATURING  
PETE FOUNTAIN, GEORGE GIRARD, TONY ALMERICO  
AND OTHER GREATS

CAL  
838

SIDE  
2

- 1—DA-DA STRAIN (M. Medina-J. E. Dowell)
- 2—SOMEDAY YOU'LL BE SORRY (Louis Armstrong)
  
- 3—I'M CONFESSING THAT I LOVE YOU  
(Daugherty-Reynolds-Neiberg)
- 4—WHEN YOU'RE SMILING (Fisher-Goodwin-Shay)
- 5—SWEETHEARTS ON PARADE  
(Newman-Lombardo)

- 1, 5. George Girard and His New Orleans Five
- 2, 4. Tony Almerico's Dixieland All-Stars
2. Jack Delaney, Vocal
4. Tony Almerico, Vocal
3. Bourbon Street All-Star Dixielanders

MONO

WYNCOATE

PETE FOUNTAIN



SIDE I  
STEREO

W-9112-A

JAZZ ME BLUES  
BUGLE CALL RAG  
SOUTH RAMPART STREET PARADE  
SENSATION RAG  
YUPPA TUPPA—The Sunsetters

© 1964 CAMEO-PARKWAY RECORDS, INC.

WYNCOATE

THE SUNSETTERS



SIDE 2  
STEREO

W-9112-B

MISS DAISY DELITE  
A FAREWELL  
SCHERZO  
SONATA ALLEGRO  
ONE BLIND MOUSE

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PETE'S PLACE  
PETE FOUNTAIN

Recorded "Live" At Pete Fountain's French Quarter Inn,  
New Orleans

Side 1

CORAL®

NO. 9244

CRL-57453

MARCA REGISTRADA-MF'D BY CORAL RECORDS INC. N.Y.U.S.A.

A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY 33 1/3

1. OH, LADY BE GOOD!
2. FASCINATION MEDLEY: (a) FASCINATION  
(b) BASIN ST. BLUES (c) TIN ROOF BLUES  
(d) WAY DOWN YONDER IN NEW ORLEANS
3. IT'S JUST A LITTLE WHILE  
(To Stay Here)
4. THAT'S A PLENTY

PETE'S PLACE

PETE FOUNTAIN

Recorded "Live" At Pete Fountain's French Quarter Inn,  
New Orleans

Side 2

MO 94578

CEL 57453

MARCA REGISTRADA • M.F.R.D BY CORAL RECORDS INC., N.Y.U.S.A.

A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY 33<sup>1</sup>/<sub>3</sub>

1. THE SHEIK OF ARABY
2. THE PREACHER
3. (What Did I Do To Be So)  
BLACK AND BLUE
4. MARCH TO PERUNA

CORAL®

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., A SUBSIDIARY OF DECCA RECORDS INC.



LONG PLAY

LONG PLAY

PETE FOUNTAIN  
Salutes The  
**GREAT CLARINETISTS**

With Orchestra Directed By  
**CHARLES BUD DANT**

CRL 57333  
MG 7654

SIDE 1

1. WOODCHOPPER'S BALL (2:26-AS)
2. PETITE FLEUR (2:30-BMI)
3. SOMETIMES I'M HAPPY (2:23-AS)
4. FRENESI (2:27-BMI)
5. WHEN MY BABY SMILES AT ME (2:31-AS)
6. MARCH OF THE BOB CATS (2:27-AS)

33  $\frac{1}{3}$  RPM

CORAL

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC. ®

LONG PLAY

LONG PLAY

PETE FOUNTAIN  
Salutes The  
GREAT CLARINETISTS

With Orchestra Directed By  
CHARLES BUD DANT

CRL 57333  
MG 7655©

SIDE 2

1. BEGIN THE BEGUINE (3:17-AS)
2. ME AND MY SHADOW (2:28-AS)
3. GREEN EYES (2:34-BMI)
4. LET'S DANCE (2:07-BMI)
5. MY INSPIRATION (3:08-AS)
6. AMAPOLA (2:00-BMI)  
(Pretty Little Poppy)

33 1/3 RPM

CORAL

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

PETE FOUNTAIN

At The

BATEAU LOUNGE

CRL 57314  
MG 7470

SIDE 1

Recorded In New Orleans At Dan's Bateau Lounge  
Bourbon And Toulouse Streets

1. DEEP RIVER
2. MY MELANCHOLY BABY
3. I'VE FOUND A NEW BABY
4. MACK THE KNIFE
5. CREOLE GUMBO
6. YOU BROUGHT A NEW KIND  
OF LOVE TO ME

33 1/3 RPM

CORAL®

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.

A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

LONG PLAY

PETE FOUNTAIN

At The

BATEAU LOUNGE

CRL 57314  
MG 7471©

SIDE 2

Recorded In New Orleans At Dan's Bateau Lounge  
Bourbon And Toulouse Streets

1. LONDONDERRY AIR
2. NOBODY KNOWS THE TROUBLE I'VE SEEN
3. AFTER YOU'VE GONE
4. GIN MILL BLUES
5. LITTLE ROCK GETAWAY
6. BLUE LOU

33 1/3 RPM

CORAL®

MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

MARCA REGISTRADA

LONG PLAY

## THE BLUES

PETE FOUNTAIN

Clarinet Solos With Orchestra  
Directed By CHARLES BUD DANT

CRL 57284  
MG 7072

SIDE 1

1. ST. LOUIS BLUES (W. C. Handy)
2. BLUE FOUNTAIN (F. Scott-S. Wrightsman)
3. COLUMBUS STOCKADE BLUES  
(Jimmie Davis-Eva Sargent)
4. AUNT HAGER'S BLUES (W. C. Handy)
5. LONESOME ROAD  
(Nat Shilkret-Gene Austin)
6. THE MEMPHIS BLUES  
(W. C. Handy-G. A. Norton)

33 1/3 RPM

CORAL®

MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

MARCA REGISTRADA

LONG PLAY

THE BLUES  
PETE FOUNTAIN

Clarinet Solos With Orchestra  
Directed By CHARLES BUD DANT

CRL 57284  
MG 7073◎

SIDE 2

1. MY INSPIRATION  
(Bob Haggart-Ray Bauduc-Hilton LaMare)
2. WANG WANG BLUES (Gus Mueller-Buster Johnson-Henry Busse-Leo Wood)
3. BEALE STREET BLUES (W. C. Handy)
4. WABASH BLUES (F. Meinken-D. Ringle)
5. FIVE POINT BLUES (Yank Lawson)
6. BAYOU BLUES (Morty Corb)

33 1/3 RPM



1. WHILE WE DANCED AT THE MARDIE GRAS  
(Alfred Opler-Johnny Mercer)
2. A CLOSER WALK (Adapted & Arr: P. Fountain-C. Dant)
3. WHEN THE SAINTS COME MARCHING IN MARCH  
(Adapted & Arr: P. Fountain-C. Dant)
4. WHEN IT'S SLEEPY TIME DOWN SOUTH  
(Leon & Otis Rene-Clarence Muse)
5. OL' MAN RIVER  
(O. Hammerstein II-J. Kern)
6. COTTON FIELDS  
(C. C. Carter)

33 1/3 RPM

CORAL®

MARCA REGISTRADA • MFR'D BY CORAL® RECORDS INC., NEW YORK, U.S.A.  
A SUBSIDIARY OF DECCA RECORDS INC.

PETE FOUNTAIN'S NEW ORLEANS

Clarinet Solos With  
Rhythm Accompaniment

LONG PLAY

LONG PLAY

CRL 57282  
MG 6987©

SIDE 2

1. SWEETHEARTS ON PARADE (C. Newman-C. Lombardo)
2. DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS  
(Louis Alter-Eddie De Lange)
3. BASIN STREET BLUES (Spencer Williams)
4. LAZY RIVER (H. Carmichael-Sid Arodin)
5. WAY DOWN YONDER IN NEW ORLEANS  
(Henry Creamer-Turner Layton)
6. TIN ROOF BLUES  
(L. Poppolo-P. Mares-G. Brunies-B. Pollack-M. Stifze-W. Melrose)

33 1/3 RPM

STEREO

ACORN

HIGH FIDELITY

FONIC

DIXIELAND JAMBOREE

668

SIDE 1  
(668A)

THE BIG PARADE  
ROCKIN' CHAIR  
DREAM BOAT  
SQUEEZE ME  
FAREWELL BLUES

THE DIXIELAND KINGS

LONG PLAYING 33 1/3 RPM • REG. PATENT OFF. • MADE IN U.S.A.

STEREO

ACORN

HIGH FIDELITY

FONIC

DIXIELAND JAMBOREE

668

SIDE 2  
(668B)

DOWN HOME RAG  
LOVIN' ARMS  
ULLABY OF THE LEAVES  
TRIPPIN' ALONG  
EASY LIVIN'

THE DIXIELAND KINGS

LONG PLAYING 33 1/3 RPM • REG. PATENT OFF. • MADE IN U.S.A.

WARNER BROS.  
RECORDS



# THE DIXIELAND STORY

Volume II

MATTY MATLOCK  
AND THE PADUCAH PATROL

WS 1318  
(S 38005)

SIDE  
1

1. TIGER RAG (Sbarbaro-Edwards-Ragas-Shields-DeCosta)
2. SENSATION (Edwards-Ragas-Sbarbaro-LaRoca-Shields)
3. ORIGINAL DIXIELAND ONE STEP (D. J. LaRoca)
4. SINGIN' THE BLUES (Till My Daddy Comes Home) (Lewis-Young-Conrad-Robinson)
5. MUSKRAT RAMBLE (Gilbert-Ory)
6. CLARINET MARMALADE (Shields-Ragas)

MADE IN U.S.A. • REPRODUCE ONLY WITH STEREOPHONIC CARTRIDGE AND STYLUS PRESSURE NOT TO EXCEED 6 GRAMS

VITAPHONIC

STEREO

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

LONG PLAY

The logo features the words "WARNER BROS." in a bold, black, serif font, curved along the top edge of a light-colored oval. Below this, the word "RECORDS" is written in a smaller, black, sans-serif font. At the bottom center of the oval is a stylized, multi-tiered building or castle tower graphic.



# THE DIXIELAND STORY

## **Volume II**

# **MATTY MATLOCK**

## **AND THE PADUCAH PATROL**

**WS 1318**  
**(S 38004)**

SIDE  
2

1. **MILENBERG JOYS**  
(Melrose-Rappolo-Mares-Morton)
  2. **BASIN STREET BLUES** (Spencer Williams)
  3. **RIVERBOAT SHUFFLE**  
(Voynow-Carmichael-Mills)
  4. **DIPPERMOUTH BLUES** (Melrose-Oliver)
  5. **DAVENPORT BLUES**  
(Bix Beiderbecke)
  6. **KING PORTER STOMP**  
(Ferd 'Jelly Roll' Morton)

STEREO

ams)  
er)  
**LONG PLAY**  
UNE NÉGLIGENCE D'ORANGE  
BROS. PICTURES, INC.



DIXIELAND AT THE ROUNDTABLE  
SALT CITY SIX

SF-9019  
(RSD-90-A)

STEREO

1. WOLVERINE BLUES (B. Spikes-J. Spikes-Morton)  
(Melrose Music Corp.-ASCAP-4:17)
2. NEW ORLEANS (Hoagy Carmichael)  
(Southern Music Publ.-ASCAP-4:00)
3. CIRIBIRIBIN (Alberto Pestalozza)  
(Forshay Music-BM1-3:20)
4. VOLARE (Nel Blu, Dipinto Dí Blu)  
(Medugno-Migliacci) (Robbins Music-ASCAP-2:37)
5. I'M COMING VIRGINIA (Heywood-Cook)  
(Robbins Music-ASCAP-2:45)

LONG PLAYING 33 $\frac{1}{3}$  HIGH FIDELITY



DIXIELAND AT THE ROUNDTABLE  
SALT CITY SIX

SF-9019  
(RSD-90-B)

STEREO

1. LIMEHOUSE BLUES (Braham-Furber)  
(Harms, Inc.-ASCAP-4:20)
2. SATANIC BLUES (Christian-Shields)  
(Leo Feist, Inc.-ASCAP-3:43)
3. 76 TROMBONES (Meredith Willson)  
(From the Broadway Prod., "The Music Man")  
(Frank Music Corp.-ASCAP-3:23)
4. INDIANA (Back Home Again In Indiana)  
(Hanley-MacDonald)  
(Shapiro, Bernstein Co.-ASCAP-3:55)

LONG PLAYING 33 1/3 HIGH FIDELITY



## DIXIELAND SUPPER CLUB

RED NICHOLS  
And The Five Pennies

T-1665

(T-1665)

1

1. SENTIMENTAL JOURNEY (3:38) (Brown-Homer-Green)

2. CORKY (2:27) (J. P. "Red" Borland-Loring Nichols)

3. MEDLEY: (3:17) BLUE (And Broken Hearted) (Handman-Clarke-Leslie)  
A BLUES SERENADE (Frank Signorelli-Mitchell Parish)

4. HARLEM NOCTURNE (2:59) (Earle Hagen)

5. ALWAYS (2:42) (Irving Berlin)

6. LONDONDERRY AIR (1:56)  
Arranged by Henry Beau-  
Loring Red Nichols)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. MARCA REG. • U. S. PAT. NO. 2,631,859



# DIXIELAND SUPPER CLUB

RED NICHOLS  
And The Five Pennies

T-1665

(T2-1665)

2

1. SUMMERTIME (2:45) (George Gershwin-Du Bose Heyward)
2. THE BIRTH OF THE BLUES (3:31) (Henderson-DeSylva Brown)
3. WHY WAS I BORN? (2:35)  
(Jerome Kern-Oscar Hammerstein II)
4. CANADIAN CAPERS (2:58) (White-Chandler-Cohen)
5. WHAT IS THERE TO SAY (2:25)  
(Vernon Duke-E. Y. Harburg)
6. MOONLIGHT BAY (2:29)  
(Percy Wenrich-Edward Madden)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M.  MARCA REG. • U. S. PAT. NO. 2,631,859

A PRODUCT OF MERCURY RECORD CORPORATION



MUGGSY SPANIER AND HIS  
DIXIELAND BAND

MGW-12165

Side 1

A Custom High  
Fidelity  
Recording

1. LAZY PIANO MAN
2. DIXIE FLYER
3. SWEET GEORGIA BROWN
4. FEATHER BRAIN
5. HOME (When Shadows Fall)
6. IT'S A LONG, LONG WAY  
TO TIPPERARY

LONG PLAYING HIGH FIDELITY

A PRODUCT OF MERCURY RECORD CORPORATION



MUGGSY SPANIER AND HIS  
DIXIELAND BAND

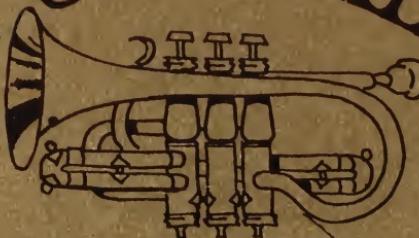
MGW-12165  
Side 2

A Custom High  
Fidelity  
Recording

1. CAUTION BLUES
2. ALABAMA JUBILEE
3. SOUTH
4. SUNDAY
5. TIGER RAG
6. BLUE ROOM

LONG PLAYING HIGH FIDELITY

# HAPPY JAZZ RECORDS



LISTEN CLOSELY TO THE  
REAL STUFF



WILLIE THE WEEPER.....	2:58
SUNSET CAFE STOMP.....	2:48
SOMEDAY SWEETHEART.....	3:30
ANGRY.....	3:08
SUSIE.....	3:00

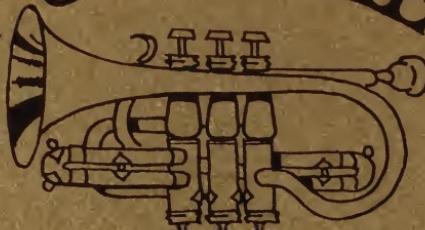
STEREO  
SIDE I

AP-93 A

SAN ANTONIO, TEXAS

# THE HAPPY JAZZ BAND

# HAPPY JAZZ RECORDS



LISTEN CLOSELY TO THE  
REAL STUFF



PELICAN PANIC .....	3:40
SINGIN' THE BLUES.....	3:54
I AIN'T GONNA GIVE NOBODY NONE OF THIS JELLY ROLL.....	3:07
ALL NIGHT BLUES.....	3:38
LIZARD ON A RAIL.....	2:45

STEREO  
SIDE II

AP-93 B

SAN ANTONIO, TEXAS

**I A R O S C**  
**H C U R O**

The Bobby Hackett Quintet  
(with Vic Dickenson)  
Live At The Roosevelt Grill

CR 105  
Stereo

Side One

1. Swing That Music  
(Gerlach - Armstrong)
2. Meditation (Jobim - Medonca)
3. All My Love (Dickenson)
4. Its So Peaceful In The Country  
(Wilder)
5. Sugar (Pinkard)  
(Total time 25:51)



A R O S C

I

H

C

CR 105  
Stereo

R

O

The Bobby Hackett Quintet  
(with Vic Dickenson)  
Live At The Roosevelt Grill

Side Two

1. Struttin' With Some Bar - B - Que  
(Hardin)
2. Undecided (Shavers)
3. Alone (Dickenson)
4. Constantly (Dickenson)
5. You're Gonna Hear From Me  
(Previn)
6. Margie (Davis - Conrad - Robinson)  
(Total time 28:20)



# KAPP

## MIDNIGHT IN MOSCOW KENNY BALL AND HIS JAZZMEN

SIDE 1

KL - 1276

"A Pye Recording"

1. MIDNIGHT IN MOSCOW (Solovter-Sedoi, Malusovsky, Ball)
2. TIN ROOF BLUES (Melrose-New Orleans Rhythm Kings)
3. MY MOTHER'S EYES (Baer-Gilbert)
4. BIG NOISE FROM WINNETKA (Bing Crosby Rodin-Haggart)
5. YES SHE DO NO SHE DON'T  
(I'M SATISFIED WITH MY GIRL) (DeRose-Trent)
6. PUTTIN' ON THE RITZ  
(Irving Berlin)



MANUFACTURED FOR KAPP RECORDS INC., BY COLUMBIA RECORDS

K A P P

MIDNIGHT IN MOSCOW  
KENNY BALL AND HIS JAZZMEN

SIDE 2



KL - 1276

"A Pye Recording"

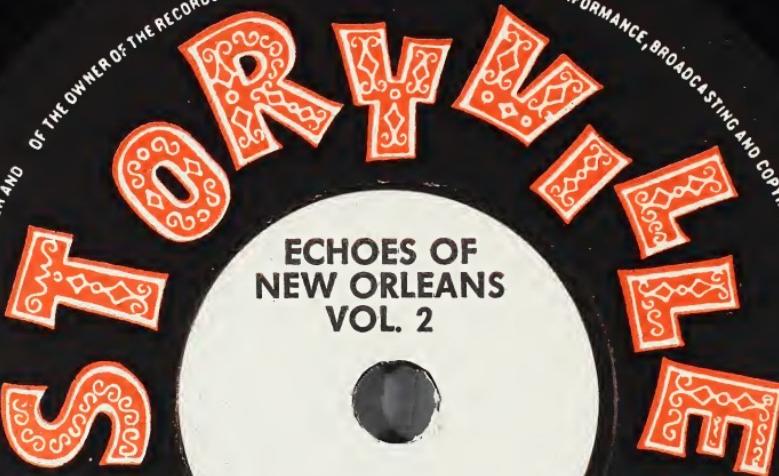
1. AMERICAN PATROL (F. W. Meacham)
2. DARK EYES (Traditional)  
- arr.: K. Ball -
3. YOU MUST HAVE BEEN A BEAUTIFUL  
BABY (Mercer-Warren)
4. SAVOY BLUES (Ed Ory)
5. HIGH SOCIETY (Swan-Copeland-  
Green)

KL 2 1276B

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ECHOES OF  
NEW ORLEANS  
VOL. 2

NCB

33 RPM

SLP 212  
(212-A)

KID THOMAS ALGIER STOMPERS

1. BUCKET GOT A HOLE IN IT 3.37 (Trad.)
2. COME ON DOWN TO NEW ORLEANS 4.00 (Trad.)
3. KID THOMAS BOOGIE WOOGIE 3.10 (K. Thomas)
4. ST. LOUIS BLUES 3.18 (Handy)
5. SISTER KATE 3.08 (Piron)
6. MARIE 2.40 (I. Berlin)
7. PANAMA 2.57 (Tyers)



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RECORD PROHIBITED.

# TOKYU JAZZ

ECHOES OF  
NEW ORLEANS  
VOL. 2

NCB

33 RPM

SLP 212  
(212-B)

- LOUIS DELISLE'S BAND & WOODEN JOE'S BAND
1. BLACK CAT ON THE FENCE (a) 2.31 (Trad.)
  2. PORK CHOP (a) 2.30 (Trad.)
  3. HOLLER BLUES (b) 3.26 (Trad.)
  4. DINAH (a) 2.44 (H. Akst)
  5. B-FLAT BLUES (b) 2.25 (Trad.)
  6. CLARINET MARMELADE (a) 2.25 (Shields - Ragas)
  7. YOU MADE ME WHAT I AM (b) 4.00

TRADE



MARK

LONG PLAYING 33 1/3

# CROWN

## THE BEST OF DIXIE

CST 464

STEREO

HIGH FIDELITY

1. THE STARS AND STRIPES
2. BICYCLE BUILT FOR TWO
3. YOU TELL ME YOUR DREAMS
4. MEET ME IN ST. LOUIS, LOUIS
5. DARK EYES

(CST 464-1)

LONG PLAYING 33 1/3

# CROWN

## THE BEST OF DIXIE

CST 464

STEREO

HIGH FIDELITY

1. ON THE BANKS OF THE WABASH
2. KING FISH BLUES
3. MERRY WIDOW WALTZ
4. EAST SIDE, WEST SIDE
5. THE BAND PLAYED ON

(CST 464-2)

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT

**audiophile**

LISTEN SOME MORE

JIM CULLUM'S HAPPY JAZZ

- |                       |      |
|-----------------------|------|
| 1. THE EEL            | 2:55 |
| 2. PLAYIN' HOOKY      | 2:18 |
| 3. WESTMORELAND WEAVE | 5:08 |
| 4. SAVOY BLUES        | 3:41 |
| 5. ALL MY LOVE        | 4:06 |

AP-120A  
(21707)

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78291

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT

AUDIOPHILE

LISTEN SOME MORE  
JIM CULLUM'S HAPPY JAZZ

1. KANSAS CITY STOMPS 2:47
2. WHEREVER THERE'S LOVE 3:57
3. HIGH SOCIETY 6:53
4. WININ' BOY BLUES 4:19

AP-120B  
(21707)

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78291

STEREOPHONIC

LOUIS ARMSTRONG: RARE ITEMS  
(1935-1944)  
LOUIS ARMSTRONG AND HIS ORCHESTRA

DECCA

DL 79225 SIDE 1  
7-11130

REG U.S. PAT OFF MARCA REGISTRADA • MFR D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. THANKS A MILLION (2:37-AS)
2. LYIN' TO MYSELF (3:08-AS)
3. EV'NTIDE (2:49-AS)
4. SWING THAT MUSIC (2:48-B/MI)
5. THANKFUL (2:55-AS)
6. THE SKELETON IN THE CLOSET (3:05-AS)
7. JUBILEE (2:37-AS)

STEREOPHONIC

LOUIS ARMSTRONG: RARE ITEMS  
(1935-1944)  
LOUIS ARMSTRONG AND HIS ORCHESTRA

DECCA

DL 79225 SIDE 2  
3111a1

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. STRUTTIN' WITH SOME BARBECUE (2:54)
2. I DOUBLE DARE YOU (2:55)
3. IT'S WONDERFUL (2:37)
4. YOU'RE A LUCKY GUY (3:12)
5. EV'RYTHING'S BEEN DONE BEFORE (3:02)
6. HEY LAWDY MAMA (2:56)
7. GROOVIN' (2:47)

NONESUCH



RECORDS

SCOTT JOPLIN  
(1868-1917)

STEREO  
H-71248-A

STEREO  
SIDE ONE (16:01)

Piano Rags

1. Maple Leaf Rag (3:13)
2. The Entertainer (4:58)
3. The Ragtime Dance (3:13)
4. Gladiolus Rag (4:24)

JOSHUA RIFKIN, piano

NONESUCH



RECORDS

SCOTT JOPLIN  
(1868-1917)

STEREO

H-71248-B

STEREO

SIDE TWO (17:00)

Piano Rags

1. Fig Leaf Rag (4:36)
2. Scott Joplin's New Rag (3:07)
3. Euphonic Sounds (3:53)
4. Magnetic Rag (5:11)

JOSHUA RIFKIN, piano

**Dick Wellstood**  
From Ragtime On

1. Scott Joplin New Rag  
(Joplin)
2. Chicago High Life  
(Hines)

CR-109  
Stereo

Side One

3. Three Little Oddities
  - A. Impromptu
  - B. Novelette
  - C. Romanza /  
(Confrey)
4. Kitten On The Keys  
(Confrey)
5. Sunday Morning Blues  
(Guryon)  
(Total time 18:13)

Dick Wellstood  
From Ragtime On

1. Pork And Beans  
(Roberts)

CR-109  
Stereo

Side Two

2. Put On A Happy Face  
(Adams - Strouse)  
3. Fucallia (Wellstood)  
4. Yesterday (Lennon - McCartney)  
5. Keeping Out Of Mischief Now  
(Waller - Razaf)  
6. Handful Of Keys  
(Waller)  
(Total time 24:33)

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT

**audiophile**

Happy Jazz Volume 1

Re-Issue

- |   |      |
|---|------|
| 1. Cake Walking Babies From Home . . .    | 2:35 |
| 2. Ole Miss . . . . .                     | 3:28 |
| 3. Riverboat Shuffle . . . . .            | 3:52 |
| 4. Original Jelly Roll Blues . . . . .    | 3:40 |
| 5. Just A Closer Walk With Thee . . . . . | 4:28 |

AP-115-A

(19333)

STEREO

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78206

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT

**audiophile**

Happy Jazz      Volume I  
Re-Issue

1. Copenhagen ..... 3:50
2. Sweet Substitute ..... 3:35
3. Ostrich Walk ..... 3:00
4. Blues For B-flat Clarinet ..... 3:12
5. Original Dixieland One-Step ..... 2:59

AP-115-B

(19333)

STEREO

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78206

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT



Happy Jazz      Volume 10

- |                                |      |
|--------------------------------|------|
| 1. Bourbon Street Parade ..... | 4:34 |
| 2. Aggravatin' Papa .....      | 5:24 |
| 3. Riverboat Shuffle .....     | 4:05 |
| 4. China Boy .....             | 1:58 |

AP-116-A  
(19334)  
STEREO

AUDIOPHILE RECORDS, INC. • P. O. BOX 66 • SAN ANTONIO, TEXAS 78206

A RECORD DESIGNED FOR WIDE RANGE PLAYBACK EQUIPMENT



Happy Jazz      Volume 10

1. At The Jazz Band Ball .....
  2. Willow Weep For Me .....
  3. Rose Of The Rio Grande .....
  4. Sugar .....
  5. I'm Gonna Stomp Mr. Henry Lee .....
- 2:38      4:43      2:46      3:45      2:54

AP-116-B  
(19334)  
STEREO

AUDIOPHILE RECORDS, INC.

SAN ANTONIO, TEXAS 78206  
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**H** I A R O S C U R O  
Jazz At The New School  
**C**

CR-110  
Stereo

Side One

1. I Want To Be Happy (Yeomans - Caesar)
2. Sugar (Pinkard)
3. Shim - Me - Sha - Wabble (Williams)
4. Avalon (Rose - Sylva - Jolson)



A  
I

R O S C

U

H

CR-110  
Stereo

Side Two

C

1. That Da Da Strain (Medina - Dowell)
2. Blues In C (Condon et al)
3. The Mooche (Ellington)
4. I Can't Believe That You're In Love With Me (Gaskill - McHugh)





RCA

CAMDEN

A PRODUCT OF RADIO CORPORATION OF AMERICA

CAL  
321

Non-  
Breakable

SIDE  
1

LOWER BASIN STREET

- 1—MOOD INDIGO (Duke Ellington)
- 2—MUSKRAT RAMBLE (Edward Ory)
- 3—SOPHISTICATED LADY (Mills-Parish-Ellington)
- 4—BASIN STREET BLUES (Spencer Williams)

5—STAR DUST (Parish-Carmichael)

6—BODY AND SOUL (Heyman-Sour-Eyton-Green)

NBC's Chamber Music Society of Lower Basin Street

1, 5. Vocal by Dinah Shore with Paul Laval and his Woodwindy Ten

2. Sidney Bechet, *Soprano Sixx* with Henry Levine  
and his Barefooted Dixieland Philharmonic

3, 6. Vocal by Dinah Shore with Henry Levine  
and his Dixieland Octet

4. Henry Levine and his Barefooted  
Dixieland Philharmonic

G3PP-5665

Long 33 1/3 Play

MADE IN U.S.A.



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CAL  
321

Non-  
Breakable

SIDE  
2

LOWER BASIN STREET

- 1—ST. LOUIS BLUES    2—MEMPHIS BLUES  
3—BEALE STREET BLUES    4—AUNT HAGAR'S BLUES  
(W. C. Handy)



- 5—JOHN HENRY BLUES (W. C. Handy)  
6—CARELESS LOVE (Koenig-Williams-Handy)

NBC's Chamber Music Society of Lower Basin Street

- 1, 3, 4, 6. Vocal by Lena Horne  
1-5. The Dixieland Jazz Group  
Conductor: Henry Levine  
6. The NBC Dixieland Octet  
Director: Henry Levine

G3PP-5666

Long 33 1/3 Play

MADE IN U.S.A.

# ROULETTE

## THE WORLD OF JACK TEAGARDEN A TRIBUTE TO A GIANT OF JAZZ

R-25261  
(RLP-387-A)

33 $\frac{1}{3}$  RPM

1. MILENBERG JOYS 3:53 (Morton-Mores-Rappolo-Melrose) (Melrose Music Corp.-ASCAP)
2. STARDUST 3:07 (H. Carmichael-M. Parish) (Mills Music, Inc.-ASCAP)
3. A HUNDRED YEARS FROM TODAY 5:10 (J. Young-Washington-V. Young) (Robbins Music Corp.-ASCAP)
4. WHEN THE SAINTS GO MARCHING IN 6:30 (Traditional-arr. J. Teagarden) (Forshay Music Co.-BMI)

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# ROULETTE

## THE WORLD OF JACK TEAGARDEN A TRIBUTE TO A GIANT OF JAZZ

R-25261  
(RLP-387-B)

33 $\frac{1}{3}$  RPM

1. HIGH SOCIETY 4:22 (Steele-Melrose)  
(Melrose Music Corp.-ASCAP)
2. AUNT HACER'S - COUNTRY HOME 4:08  
(Dickenson-Conway)  
(Mutual Music Soc., Inc.-ASCAP)
3. ROCKIN' CHAIR 4:53 (H. Carmichael)  
(Carmichael Music Publ., Inc.-ASCAP)
4. ST. JAMES INFIRMARY 6:17 (Joe Primrose)  
(Mills Music, Inc.-ASCAP)

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